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PHONOGRAPH

MONTHLY REVIEW

DECEMBER 1930

**A Phonographic Pilgrim's
Progress**

Prof. Kenneth B. Murdock

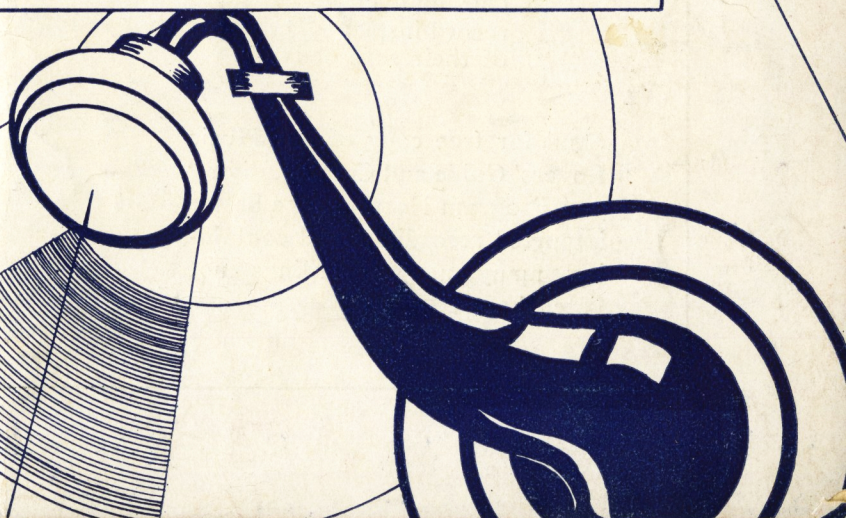
Vocal Recording Standards

Dr. Ricardo M. Aleman

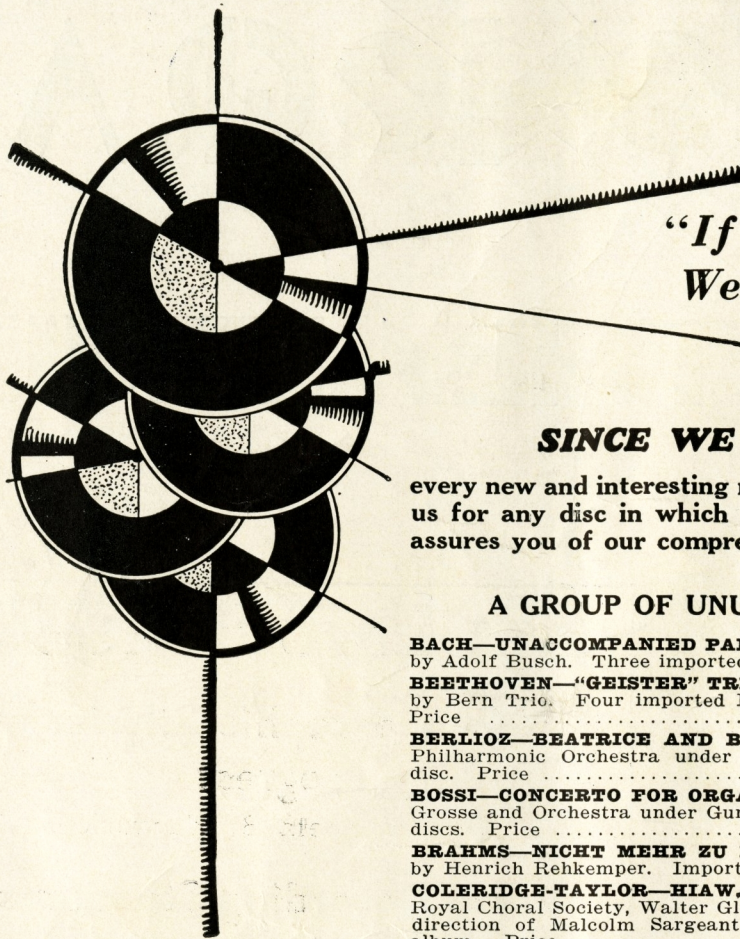
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CONTENTS FOR DECEMBER, 1930

(Volume V. Number 3, Whole Number 51)

ARTICLES

THE PHONOGRAPHIC PILGRIM'S PROGRESS OF AN IGNORAMUS, Kenneth B. Murdoch	75
VOCAL RECORDING STANDARDS, Ricardo M. Aleman	78
TELEVISION, E. E. Shumaker	80

FEATURES

EDITORIAL	74
PHONOGRAPHIC ECHOES	80, 81
PHONO-RADIO SURVEY	81
CORRESPONDENCE	84
MART ADVERTISEMENTS	108

RECORD REVIEWS

1. LONGER REVIEWS			
Schumann Symphonies	86	Operatic, Songs	97
Dr. Damrosch	87	Christmas Releases, Choral	98
Ravel	88	Piano, Violin	99
Bach-Schönberg Chorale—Preludes	89	Guitar, Band, Theremin	100
Ninth Educational List	90	Popular	100
Le Bourgeois Gentilhomme	90	Dance	101
Siegfried	95	Hot Jazz	102
2. CLASSIFIED REVIEWS		Foreign	102
Orchestral	96	3. NEW EUROPEAN RELEASES	103
		4. CURRENT IMPORTATIONS	104, 108

THE PHONOPHILE'S BOOKSHELF

LE PHONOGRAPHE ET SES MERVEILLEUX PROGRESS, P. Hémarquiner	107
MODERN GRAMOPHONES AND ELECTRICAL REPRODUCERS, P. Wilson & G. W. Webb	107
VICTOR EDUCATIONAL CATALOGUE (Thirteenth Revised Edition)	107
MOHLER SERIES HANDBOOK, Gordon Bailey	108

Editorial

LEAN years test the staunchness of the foundations of any movement and give the enthusiasm and courage of its followers an easy opportunity to burn out. Along with everything else phonography has felt the choking grip of depression at its throat, and if good music on records had no fundamental place as an educational and entertainment factor in the scheme of modern life, it would be running a poor second today to the pastime of backgammon. It speaks well for the artistic and economic justification of phonography, and for the discernment of the leaders of the record industry, that through the last year there has been a steady increase instead of a curtailment in both number and quality of album sets and celebrity discs.

Naturally the sale of records has felt the blight of tight money, and particularly the sale of foreign language, hill billy, and race records whose public is obviously the most seriously affected by unemployment. But there has been an almost exact ratio between the artistic significance of records and their sales strength, and considering the dubiety three or four years ago of many officials as to the sales worth of the better class of music on discs, it is exceedingly gratifying to find today that almost without exception the directing forces of the industry have unshakable confidence in the economic soundness of album set and celebrity record production. Sales may be limited today, but such works possess permanent appeal and worth.

Meanwhile we have the example of Europe with its truly amazing powers of production and consumption of important music on discs. And right at hand, in the magazine's office, phonography's unslackened rise is testified to by the constantly accelerating ratio of increase in circulation. Our correspondence from readers has never been heavier than this fall. There are many complaints of temporarily curbed buying power, but interest in records and the desire to buy were never more enthusiastically expressed.

Perplexed record budget makers will be delighted to hear of the Columbia Company's well considered change in its Masterworks price policy. The flat \$2.00 rate for twelve-inch records in the Masterworks series has been given a thorough trial, and the new policy with a more carefully adjusted scheme of values effectively eliminates the inconsistencies of the single price classification. Recordings of the Bayreuth Festivals and of large symphony orchestras conducted by Strawinski, Mengelberg, Walter, and Weingartner, will remain at the present rate, while all other Masterworks discs are reduced to \$1.50 for

each twelve-inch record. This is an eminently justifiable division into celebrity and standard price classes, and I hope that the lowered cost of the majority of the series will enable them to command a much larger audience. The current Masterworks have certainly been of unusual interest and merit. The release of Strauss' *Bourgeois Gentleman* suite before it has been put on sale in Europe is a brilliant stroke, and even more significant is the anticipated American release of Sibelius' second symphony (one of Columbia's—and the phonograph's—greatest achievements), which may be expected, I understand, by another month.

Brunswick continues its brilliant work, with increasing emphasis on the works of Bach. This month we have two of the finest chorale preludes (in Schönberg's transcriptions), a remarkably effective piano recording of a organ concerto after Vivaldi and two more chorale preludes, and two choral works sung by the chorus of the Thomaskirche in Leipzig where Bach himself was once organist and choirmaster. Two discs on this month's Brunswick Hall of Fame release have not yet reached us for review—Wolff's performance of various preludes and entr'actes from *Carmen*, designed to complete the abridged opera album issued by Brunswick several months ago. Next month Brunswick continues its splendid series with more Bach (plus Mozart, Gluck, Beethoven and Ravel). Discriminating choice of selections, effectiveness of the recording, and the freshness of the artists' readings combine to give this series uncommon appeal and significance.

Yet "uncommon" and "unusual" are becoming almost usual terms for the cream of current releases! The Victor Company continues its monumental and indefatigable achievements with an Educational release list added to the domestic and "foreign" issues—including a symphony, a string quartet, the larger part of a Wagnerian music drama, and many first rate single discs!

A separate paragraph goes to the Victor Company in appreciation of its kindness in installing in our studio its latest model instrument—the combination phonograph and radio, RE-57—taking the place of an RE-75. The new instrument is an interesting one, and I am much absorbed by two of the new features: the tone control and the home recording devices. The latter has a fascination for the veriest amateur, but it is particularly valuable as a reminder to the disc critic that the microphone has a technique very much its own and that recording progress comes through an understanding and extension of that technique.

R. D. D.

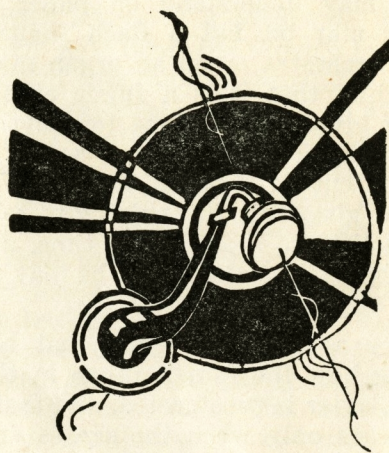
The Phonographic Pilgrim's Progress of an Ignoramus

By KENNETH B. MURDOCK

THE real musical ignoramus is probably as little known to most readers of the PHONOGRAPH MONTHLY REVIEW as the wildest denizen of the remotest South Sea island—and of as little interest. Yet the Pilgrim's Progress of such an ignoramus may go far to reveal the capacity of the phonograph as a worker of miracles, and to that extent concern even those who have never themselves strayed in abysmal darkness.

The musical ignoramus is, to define him as a type, one to whom music is a closed book, or at least a book which attracts only by an occasional gleam from the binding. He usually has been struggled with by a conscientious family who have tried to have him taught the piano, but his obvious lack of aptitude has discouraged even their fondness and he has been left knowing nothing more than the distinction between black keys and white. He has been taken, or has grimly gone of his own volition, to a few operas and a symphony concert or two. Now and then an aria has given him an uncomfortable feeling that there must be something in music after all, or a sense of satisfaction of which, except in his most relaxed moments, he is vaguely ashamed. At the concerts he has developed a resentment against the composers' habit of interrupting what otherwise might be good tunes with more or less meaningless and complicated sounds which, to the ignoramus, spell confusion. The Pilgrims' Chorus, of course, he likes, because he can follow it, or thinks he can, both as a piece of music with discernible melody and as a more or less shadowy reflection of dramatic action. He hears Tschai-kowsky's Fifth, and though he is horrified by the din and what seems to him the chaos of the whole, the main theme sticks in his head. For weeks thereafter he makes himself a curse to all about him by whistling that theme or the melody of the Pilgrims' Chorus, neither of them accurately, and gradually coalescing one into the other, till he has a hybrid of his own with none of the merits of either parent.

At about this stage he is usually renounced by all his musical acquaintances. He in turn mocks them as pedants because in conversation they



sometimes use such impossible jargon as "development of a theme," "variations," "fugal treatment," or deal even in such hideous technicalities as "minor thirds." He finds that most of his neighbors agree with him, and attempts no further rebellion against the common taste. A sufficiently sentimental tune, presented effusively enough, will still make him a little tearful. That for him spells music. Those who mean more by the word seem to him far gone in senseless and unreasoning faddism.

Now and then, though, an ignoramus is saved from the burning, like Christian from the City of Destruction. Generally it is done by an enthusiastic friend, patient enough and clever enough to drag the ignoramus through the Slough of Despond. Sometimes the friend is wise enough to use the phonograph as a weapon; sometimes the ignoramus discovers its possibilities for himself.

Of course, even armed with a phonograph, the ignoramus may still be unconverted, except by sentimentality, or theatricality, or rhythm so obvious that it makes him tap his foot, and even his response to these things may be automatic and shallow. But, given a phonograph and a spark of divine curiosity, which drives him to experiment, and, better still, a friend with good taste and tolerance, strange things may happen—

strange things which could not be without the phonograph.

The secret is that the ailment of the ignoramus is often an inability to hear as quickly as his more gifted or better educated neighbor. He cannot study musical theory, illustrated by individual works, for, unable as he is to play anything for himself, he cannot hear the illustrations except in the concert hall, and there the performers play them only once and at a pace which the ignoramus cannot follow. It is useless for him to appreciate that a symphony is a carefully organized artistic form, since one or two hearings of public performances disclose to him nothing of that form. He may understand on paper what a fugue is or may be, but a Bach fugue played once by an orchestra or on an organ may never suggest to him that it is a fugue at all, since one hearing gives him no time for anything but a vague emotional sense of pure sound, confusingly woven out of musical notes. What the phonograph gives as its chief gift to the ignoramus, is time to hear. With time, and curiosity, and the guidance of books, he may gradually learn to appreciate.

A book or a friend tells him that he would enjoy seeing how the fourth fugue in the Well-Tempered Clavier is constructed, and that its full beauty appears only when the senses are tuned not only to the essential loveliness of the total effect but also to the cooler intellectual beauty of the structure. At this point the ignoramus begs, borrows, or steals Harriet Cohen's record of the C sharp minor fugue, and plays it not once but many times. At first this is a sheer exercise of will—he listens to it as a whole; he listens to it rigidly fixing his attention on one voice or another. If he survives he discovers suddenly that he likes the fugue, that he understands something of what he has heard or read of it, and he proceeds to use up his stock of needles and wear out the record by frequent replays. He annoys his family and his friends by playing it to them; he even takes a superior attitude towards those who show no sign of warming to it. This is a crisis in his disease, and demands careful nursing. Wrongly treated he runs appreciation into boredom; rightly cared for he turns from one Bach piano fugue to another, and soon makes the two Columbia albums of preludes and fugues, 1 to 17, from the Well-Tempered Clavier, treasured possessions. Then he reads or is told that the last movement of Mozart's Jupiter Symphony is a fugue. That puzzles him, but his love for what he has found in Bach gives him courage, and he wrestles with the new problem. He takes grave chances of injuring the record by beginning it in the middle in order that he may hear as often as he needs the most baffling passage of all. He discovers that he has trouble following the voices

because he is too little aware of what various instruments sound like. He embarks on a quest for more information, buys a record of a viola solo, of a cello solo, of Bach's "Es ist Vollbracht" in which Leon Goossens' display of the oboe rivals Elizabeth Schumann's glorious rendering of the vocal part. He gets someone to let him try the Columbia recording of Mozart's Bassoon Concerto, in order to hear the instrument which in the orchestra runs in its own inimitable way the whole gamut from sheer clowning to profound and moving dignity. He hears that in the First Symphony of Brahms there is a famous passage for the horn, and he plays Stokowski's recording, because he wants to know what horns sound like. By this time he has unravelled enough of the last movement of the Jupiter symphony, but he has started up a whole covey of other birds. Bach's fugues he likes. "Es ist Vollbracht" makes him catch his breath. He wonders if Bach wrote other songs, and if they too might move him. On the strength of the horn passage he decides that he must know more of Brahms, and of Beethoven so often linked with him in the books. He has discovered that Mozart's symphonies and Tchaikowsky's are not the only ones, and the possibilities seem vast. He explores a bit—and is lost. Lost to financial solvency, lost to restraint, lost even to the wisdom of making haste slowly. Because he likes one song of Bach, and part of one symphony of Brahms, he, deftly egged on by a guileful dealer, buys records of many Bach songs and of all four symphonies of Brahms. And he buys much else!

Once again he needs nursing, guidance, protection against killing appreciation by an overdose of what is, after all in some cases, foreign to instinctive likes or dislikes or to what his experience has qualified him to receive. But this second crisis is less dangerous than the first, and most patients survive it. If they do it is often because they discover that they actually have tastes, however rudimentary, of their own. The ignoramus finds that one composer, or school, or type of music, appeals most fully to him. This, he learns, does not mean that the music in question at the first hearing awakes him most, but that, heard again and again, it comes to mean more with each repetition and touches him each time more deeply, leading always to further understanding and appreciation. The phonograph alone makes the process possible. If the ignoramus had to rely on what he could hear actually performed at concerts, he would be sure to confuse what his taste really demanded, what he really liked, with the quite different things which for him carried an effect with one hearing—carried it, and, alas, too often lost it forever after.

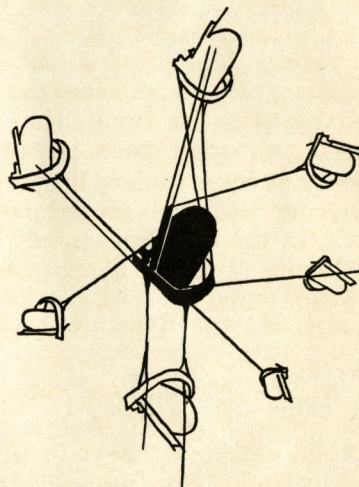
Of course the ignoramus always remains an ignoramus of a sort, as any music-lover must be who cannot play a note himself. He still hears

slowly; he still finds the path to appreciation beset with obstacles. But he is far richer than he was. He goes now to concerts with better hopes and fuller rewards, because at least some of the music is familiar enough to convey something like its full effect even when fleetingly played before an audience. He no longer dreads music that is new to him, because he knows that if he tries he may make it, as he has made other music, yield something of its full emotional effect to his ears. His phonograph is his ally, his staff. He knows, to be sure, that without some guidance, without a good friend or, if there be one good enough, a good book, he could not have found his way as far as he has, but he knows also that the friend or the book, unaided by the phonograph, would have been of little help to his slow and unpractised musical responses.

The ignoramus is a very common animal. How common does not always appear, because, like all shy animals, he rarely shows himself in his true colors. Sometimes, horrible to relate, he pretends to know more than he does, or clasps his hand on his heart and simulates an emotional tempest in the presence of music which stirs him only slightly. Or he may patter learnedly the musical jargon which any fairly attentive reader of musical criticism can learn to speak without understanding more than one word in three. But in his heart of hearts the ignoramus has something worth saving, and in his franker moods he confesses his own weaknesses, turning unshamed to his phonograph and his records for help. He is worth considering in the great audience of the phonograph and his wants should be thought of now and then.

What does he want? First of all more and more records of music, new or old, which by some recognizable standard is worth the time he must give to it if he is to learn to like it. He does not welcome the duplication of a few masterpieces on many records, for he is rarely deeply interested in, or capable of judging wisely, the difference between this or that orchestra or conductor. In the second place he wants badly in the phonographic journals or elsewhere reviews which neither dive deeply into technicalities nor welter in vague and individual emotional impressionism. He wants to know first of all whether a record is as a record satisfactory and then a little about the general characteristics of the music—the things he should look for in hearing it, its relation to other things he knows and likes, the easiest clues to appreciation. He wants books, too, to give him something in more detail, and he needs to have those books called to his attention by adequate reviews. Because he realizes how dependent he is on his phonograph he wants a little—not too much—on the proper use of it. Given a good standard machine he still wants a bit of information about needles—what choice to

make in order that his records may last and sound their best. He needs especially warning of the ways in which the phonograph fails to give a true picture. He needs most of all, perhaps, constant reminders that after all the phonograph can tell but part of the musical story and that only in actual performance can he hear it all. He ought to have something which no one seems interested in giving to the phonographic enthusiast, though every conductor gives it to his audience in every concert—program making. He goes to a concert and appreciates, unconsciously at least, the heightening of effect given individual pieces because of the way in which they are arranged with others in a program. He wonders why no one now takes the trouble to suggest for the benefit of ignoramuses principles of program making or even actual programs of available records. He is grateful for all he gets, eager for more, and, if he is a true sample of his breed, an ardent champion of the movement to extend the use of the phonograph. Like Pilgrim he makes his way from the City of Destruction through the Slough of Despond, finds an Interpreter's House, and goes beyond it, knowing that such gains as he makes he owes partly to himself, partly to good friends and allies, and partly to the aids furnished him for his quest. The musical Pilgrim's Progress of the ignoramus is worth helping; he in his turn may help to make the way easier for others. To make the phonograph a real weapon for him and for them is surely a worthy ambition for those who make records, write of them, and create current phonographic history.



Contributors To This Issue

RICARDO M. ALEMAN is the distinguished Cuban lawyer, phonophile, and caricaturist. His collection of operatic recordings is probably one of the largest in existence. An auto-caricature of Dr. Aleman was published in the October issue in connection with a review of his book of caricatures.

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Vocal Recording Standards

By RICARDO M. ALEMAN

A noted connoisseur of operatic discs asks, "Do electrical recordings invariably sound better than acoustical ones?"

CERTAINLY, most of my readers will be surprised when reading the question heading this article. Some of them, rather many of them, who are great lovers of the new electrical system of reproducing the human sounds, will be alarmed. Surely they are thinking of what I am going to answer to myself; and it will not take a long time before all my readers know the solution of this problem. Most phonophiles think the new electrical records are very good from every point of view; and they have not hesitated to withdraw from their record libraries all their acoustic records, thinking there is no use to keep them after the new process has been invented. Some have sold their old records at a very cheap price, and others have given them to some friend. Well, I am an admirer of the new electrical records, but not in a general way, and with some reservations.

Not all electrical records are at the same height of perfection. I shall set apart the artistic side of the records, which belongs to another matter; I shall limit this article to what may be called the mechanical side of the record-making. Not all the electrical records, as I said before, have the same clarity, the same sonority. We may find many and many splendid records; but there are numerous records that sound very opaque, very weak; some of them are almost inaudible; others, as those belonging to the *Marina* set, which have been reviewed with his usual competence by my distinguished friend Mr. William S. Marsh, in the July edition of this magazine, are too loud and with a very noticeable vibration. In the *Marina* set all the artists excepting the baritone, Marcos Redondo, seem to have sung their rôles extremely loudly. If you compare these *Marina* records to other selections made by the same artists (Capsir, Lazaro and Mardones), you will notice that their voices are entirely different. However, I think it is better to have a very loud selection than an almost inaudible record.

One of the latest releases of the Victor Company has been the "concertato" "O Sommo Carlo," from Verdi's *Ernani*, which begins with the phrases "O Sommo Carlo—piu del tuo nome—le tue virtudi—aver vogl'io." It is sung by Giuseppe De Luca, Grace Anthony, and Alfio Tedesco, with the Metropolitan Opera Chorus and orchestra. The phrases allotted to the baritone De Luca are sung in a classical way, with real

unction and delicacy (it must not be forgotten that "O Sommo Carlo" is a very humble invocation to the soul of Charlemagne); but his voice sounds very weak, and it looks as if De Luca had put a piece of cloth or of heavy paper on his mouth. The timbre of his voice seems to have lost its natural brilliancy, for De Luca's voice has always been characterized by its sonority and mellow timbre, always full of a peculiar sweetness, which differentiates him from any other baritone. So, it is really a great surprise to hear that record. Of course, we cannot think that De Luca's voice has been diminished, for on the other side of the record there is the "Barcarola" from Ponchielli's "La Gioconda," sung by De Luca and the Metropolitan Opera Chorus, which is surely superbly sung by the mentioned baritone, showing the freshness and the beauty of his voice.

In my record library I have some other "concertati," "O Sommo Carlo," which sound very well. There is one performed by Fregosi, Fullin, Poli-Randacio, Righetti, Nessi and Baracchi (Fonotipia record); one sung by Stracciari, a soprano and a tenor whose names do not appear on the label (Columbia record). I have two records of Mattia Battistini; one of them is sung with soprano De Witt, tenor Taccani and La Scala Chorus; the other with Emilia Corsi, Luigi Colazza, Aristodemo Sillich and La Scala chorus. Mario Sammarco, the soprano Bohuss and the tenor José Palet, made the same piece for the Fonotipia. They are accompanied by La Scala Chorus and pianoforte. Benvenuto Franci has sung the mentioned "concertato" for electrical recording, as have Fregosi and Stracciari. Both Battistini records and that of Mario Sammarco are acoustical, and they sound as well as any electrical record. Besides those I have referred to, I have one "concertato" "O Sommo Carlo" sung by Alfredo Gandolfi (now at the Metropolitan), the tenor Carlo Ballin and the soprano Signora Agostoni, always with La Scala Chorus. And finally, there is the oldest of all, the one sung by Francesco Cigada, Maria Grisi and Remo Sangiorgi and the same Chorus. This record appears in the 1906 catalog of H. M. V. It sounds better than any electrical record of the same piece.

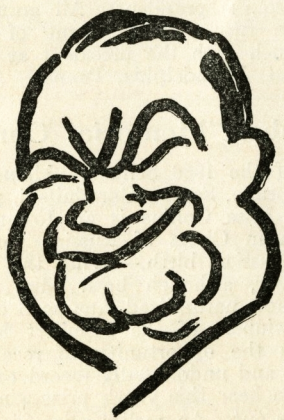
The duet from Verdi's *Otello*, sung by Hina Spani and Giovanni Zenatello, which begins with the phrases "Quando narravi l'esule tua vita,"

is an eloquent example of an almost inaudible record. It is sung in a way very difficult to be surpassed by any other tenor, but its sound is very weak. I have the same piece sung by Pattiera and Meta Seinemeyer (Parlophone electric); and some acoustic records of the same piece, such as those of Mazzoleni and Zenatello; Lina Pasini-Vitale and Zenatello; Corsi and Carlo Albani; Elisa Petri and Angioletti; Baldassare-Tedeschi and Schenoni. All these old acoustic records sound very well indeed.

The soprano Hina Spani has made a very fine record, but it is also very weak. I refer to the Romanza from *Il Trovatore* "Tacea la notte placida" (on the other side *Masked Ball* "Ma dal arido stelo divulsa"). Both selections have the same fault.

Some electrical records are extremely loud, as I have said before. An eloquent example, besides the *Marina* set and many more, is the recent record sung by Giacomo Lauri Volpi "A te, o cara, amor talora," from Bellini's *I Puritani*. This aria must be sung very sweetly, with "un fil di voce," as the Italian says, which means "with a voice as thin as a thread;" and Lauri-Volpi knows perfectly well how to sing "mezza-voce." Therefore, the fault must be attributed to the recording.

I have a very old record bought in the year 1904. It contains an aria from Halévy's *The Jewess*, sung by the basso Giovanni Gravina, who sang in The American Theatre, in New York in the year 1908, and at the Academy of Music, of New York, in 1909. This record begins with the phrases "S'oppressi ognor-da ria sentenza-odan costor-la nostra fé-col tuo perdono-colla clemenza-gli riconduci, Signor, a te". The record is so old and so dusty, that it is impossible to read the label. However, this record sounds magnificently in my "Credenza." Other old records I have since 1905 or 1906, which sound very well, are "Sogno," from *Otello*; "Serenata" from *Don Giovanni*; "Quando ero paggio" from *Falstaff*; the Neapolitan song "Marecchiare," all sung by Victor Maurel; and many others that are too obvious to mention.



Caruso

(from a caricature by Dr. Ricardo M. Aleman)

THE POSTMAN

brings us every day orders for records from far-off corners of the world, and every day other postmen are delivering packages of records to customers thousands of miles away. Day in and day out, hundreds of parcels traveling thousands of miles, bring to our clients scattered throughout the world, the very finest recorded music, for their enjoyment and study. It is such a simple matter to order records by mail. And, as safe delivery is always guaranteed, more and more collectors are taking advantage of the opportunity of selecting their discs from the largest stock of records available anywhere.

H. ROYER SMITH CO.

"The World's Record Shop"

10th & Walnut Streets
Philadelphia, Pa., U.S.A.

Now, before I finish this article, let me tell you a story which is interesting to every phonophile. In the year 1904, that is twenty-six years ago, I bought, among other records, an aria from Puccini's *Tosca*, "Recondita armonia," sung by Enrico Caruso, with piano accompaniment (Victor record). This record had suffered an experiment that must be considered as a proof of excellency. I took the record and introduced it into a basin full of hot water. The poor record became so soft, so tender, that I could easily make a black ball of it. After a while I took the record out of the hot water and placed it on a table. A few minutes later the record had recovered its normal temperature and its natural shape. I played it on my phonograph and it sounded as well as before the experiment; and my readers will be surprised to know that the record sounded even better than before. This original experiment is good to demonstrate that the record-manufacturers know how to do right when they want to; what they need is a little more care, and above all, a competent and energetic Director in their laboratories, to avoid inartistic nonsense, and to obtain the utmost results from their system of record-making.

(Dr. Aleman's article is the first of a series devoted to various aspects of modern recording. The second will be "Some Problems in Reproduction," by B. B. Drisko.)

Television

By E. E. SHUMAKER

(President RCA Victor Company, Inc.)

EDITOR'S NOTE: *Many P. M. R. readers have inquired if television instruments or equipment might be expected in the near future. The following statement on the part of one of the largest phono-radio manufacturers gives an indication of the problems involved,—and the excellent prospects for their early solution.*

THE American public, accustomed as it is to prodigies of scientific and technical achievement, seldom realizes that the engineering marvel that is heralded today was preceded by years of research and experiment. Television is a case in point. The almost fantastic possibilities of this wonderful, new radio development have caught the fancy of the public as nothing else that has been produced during the past few years, and the public, as is its habit, has jumped at the conclusion that, because television is a laboratory success, tomorrow may see its introduction to the home. Unfortunately such is not the case.

The RCA Victor engineers have been working on television for a number of years and have made truly phenomenal strides towards its practical use. We have overcome many of the technical barriers, and already have made successful demonstrations, but the apparatus necessary to carry out successful television today is totally unfitted by its character to installation in homes. In a word, television is a laboratory success but appears to be a long way from practical and general use. It is impossible to say how many months or years may intervene between the present stage of television development and its ultimate availability for home use. Quite apart from the development of television receivers is the problem of equipment for broadcasting television. It will take time and a great deal of money to parallel the present transmitting equipment of the broadcasting networks with equipment for broadcasting visual impressions, and this would be true, and would be another element of delay in the coming of television, even if the home television receiver were now ready for presentation—which it decidedly is not. The erection and cost of a multitude of expensive transmitting stations, the proper and complicated choice of wavelengths for distortion-free transmission, the building of compact, attractive, simple, and reasonably priced receivers which will operate automatically and give a picture of satisfactory size, color, brilliancy, and detail,—these are vital factors in the problem television presents. The problem is literally one-hundred times harder than that of radio telephone broadcast transmission and reception, and is taxing to the utmost even the long experience and high intelligence of the profound research and development workers who devote their days and nights to the solution of this fascinating problem whereby the world may see as well as hear through radio broadcasting.

There remains also the problem of the program for television. What sort of a program shall it be, how shall it be coordinated with the musical or speech program, and above all who will pay for it? Must actors and actresses be handsome as well as mellow-voiced? Must elaborate costumes and complicated backgrounds and sets be provided? Are we inheriting all the problems of the motion picture producing industry. Apparently we are and these things are not to be solved in the next few months. Fortunate, indeed, if they are solved in any measure in the next few years. However,

the public may be assured that television is coming, and that RCA Victor will not only bring it to its highest development, but will present it when it is satisfied it is in practicable form.

We have noticed a certain amount of public curiosity as to what effect television, when it does come, will have on radio receivers of the present day type. The answer to that is fairly obvious, I think. Television will be a part of the radio set—a vital part, and it will add immeasurably to the entertainment value of radio. I think there is a perfect parallel in the motion picture field. Motion pictures were a going concern in a high stage of development before the coming of talking pictures, yet it was sound that really brought them to life, and now sound is as vital and organic a part of motion picture entertainment as the visual part of the motion picture. In the movies, sight came first and was subsequently joined with sound; in radio, sound came first and will certainly be united with visual impressions—but it is sound that vitalizes and gives realism to the motion picture just as it will to television. There would be no more point in offering television as a thing complete in itself than there would be in going to work to make a silent motion picture today. The public has become accustomed through the modern sound motion picture to the synchronization and simultaneous impressions of sight and sound. Surely television will not offer anything less and, indeed, it will offer more. Combination receivers for sound and television are logical, and inevitable. The RCA Victor Company believes that with the ultimate perfection of television a new and undreamed of field of entertainment for the home will be explored. Its possibilities seem almost magical. The theories of the imaginative writers, who wrote their tales of incredible scientific marvels long before there was a radio, will certainly come true within the next few years.

PHONOGRAPHIC ECHOES

A New Philadelphia Phonograph Society

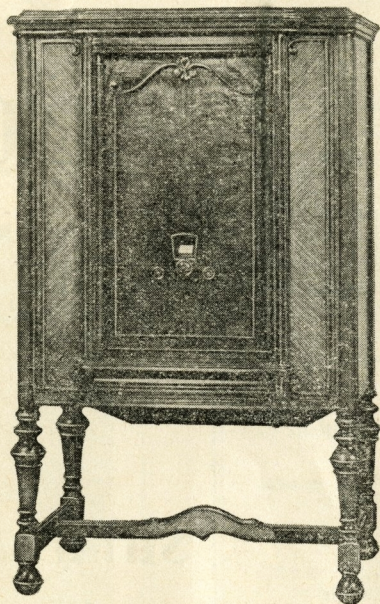
A new phonograph society is being organized called "The Philadelphia Miniature Phonograph Society," of which Adrian Bollox Woltz, Esq., is president. All gramophiles who are interested in the future development of the phonograph should get in touch with the president at his home at 419 North 32nd Street, Philadelphia, Penna.

Schubert Memorial Concert

The winners of the 1930 Schubert Memorial Contest are Flora Collins, soprano, Sascha Gorodnitski, pianist; and Olga Zundel, 'cellist. Miss Collins is an Iowan by birth, Miss Zundel was born in China of Russian parentage, and Mr. Gorodnitski of Russian birth,—giving the contest a highly international flavor, although both Miss Zundel and Mr. Gorodnitski are now naturalized American citizens. In previous years the winners of the Schubert Memorial Contest have been given the opportunity to record for the RCA Victor Company, and undoubtedly record collectors will have an opportunity to hear this year's prize-winners on discs before the season is out. An earlier prize-winner, Muriel Kerr, has been adding steadily to her laurels, making her latest appearance at The Worcester Festival in Liszt's E flat concerto.

Phono-Radio Survey

Columbia



*Columbia Automatic
Phonograph and Radio Model 991*

FIRST of the new series of phonograph-radio combinations (the Columbia radio sets were described in the October issue) is Model 939, embodying the new Columbia eight-tube, screen-grid, Tele-focal receiver similar to that in the radio models C-20 and C-21, and like them guaranteeing programs from every notch in the dial, with particular stress on clarity, naturalness and balance of tone. The Phonograph tone is also richer and fuller than any before, due to an improved type of pick-up and the delivery through a new electro-dynamic speaker.

The cabinet is a handsome, conservative high-boy of walnut, English style, with delicate carving at the extremities only, and a subdued gloss designed to harmonize with the quieter interior decorations which are now fashionable. The list price is \$235, less tubes.

Model 991, pictured herewith, is announced as one of a series of several combination automatic phonographs and radios. It will play in sequence, automatically, either nine ten-inch or nine twelve-inch records, rendering from thirty to forty-five minutes of uninterrupted performance. The radio receiver consists of a No. 100 Columbia chassis and No. 110 Columbia dynamic speaker, featuring the Tele-focal power detection principles instituted in radio models C-20 and C-21.

The cabinet, 45½ inches high, 28½ inches wide, and 18½ inches deep, is an English walnut console of beautifully matched four-way butt veneers, with a soft glowing polish. Fifty records can be stored in the instrument, and all the mechanism is strikingly simple, sturdy, and compact. The list price is \$325.00, less tubes.

We have not yet had an opportunity to hear these new models in operation, but several readers have already commented on them most favorably, and we shall report further next month.

Victor

THE first of the 1930-1931 phono-radio lines to be sent up to the P. M. R. is the Victor Radio-Electrola RE-57, which replaces the RE-75 that had previously represented Victor among our Studio instruments. The RE-57 which embodies the Victor home recording feature, as well as the new Micro-Synchronous five circuit screen-grid radio and the latest model electrola, was pictured and described in full on page 14 of the October 1930 issue. Its installation in the P. M. R. studio comes too close to press date to permit detail study of the instrument, but even from cursory first impressions it obviously possesses abundant and evenly controlled amplification, keen sensitivity, and pleasing tone qualities. The home recording device offers hilarious entertainment in the making of records, but so far our amateur artists have not recovered from initial "mike fright" and their most successful achievement is a close rival to the famous "laughing record" of fragrant memory! One of the staff members will report on more serious tests later.

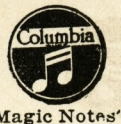
The new line of Victor radios (described in the October issue) has been expanded to include a smaller, lower-priced model—R-15—designed to appeal particularly to families who are confronted with a limited amount of floor space, but who at the same time wish a full-sized instrument of Victor quality. While compactness has been a vital consideration, tone, selectivity and sensitivity have not been sacrificed.

It is a four circuit screen grid set with three tuned radio frequency stages and a power detector, each a screen grid Radiotron (UY-224's). Two UX-245's are used in the push-pull audio amplifier, and a UX-280 as a rectifier. The tuning dial is circular, instead of straight-line as in the larger Victor models. It is calibrated in kilocycles, thus making possible the characteristic precision tuning so outstanding a feature of the Victor radio line. The condensers are mounted vertically, making it possible to operate them on a single shaft. The speaker is a super-dynamic corrugated cone loud speaker. The cabinet is designed in the early English manner, with an elaborately decorated front panel. The dimensions of the cabinet are 34¾ inches high, 20½ inches wide, and 13 inches deep. The list price, less tubes, is \$112.50.

PHONOGRAPHIC ECHOES

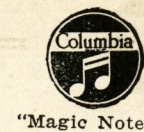
Consolidation of the R. C. A.-Victor Company in Camden

The entire activities of the RCA Victor Company, including manufacturing, engineering, and research, have been consolidated in Camden, New Jersey, with the removal from the Woolworth Building of all the sales activities of the Radiola Division, Engineering Products Division, and the RCA Export Department,—bringing about more efficient and economical operation of the company as a whole. In recognition of this move, the Mayor of Camden and the Camden Chamber of Commerce, set aside September 19th as a holiday celebrating the dedication of Camden as "The Radio Center of the World." The dedication ceremonies also mark the "back to work" movement sponsored by the RCA Victor Company that has already encouraged other leading industries to begin the spread of renewed prosperity. Mr. E. E. Shumaker, President of the RCA Victor Company, has been widely quoted in a statement that, "To talk prosperity means nothing. We must provide work for the individual; labor must be usefully employed and prosperity will follow."



COLUMBIA RECORDS

ALL THE MUSIC OF ALL THE WORLD



DECEMBER RELEASES

MASTERWORKS* SERIES

BACH

Preludes and Fugues (Well-Tempered Clavier) Nos. 10 to 17, for Piano
By Evelyn Howard-Jones
On Four Twelve-Inch Records, with Album
Masterworks Set No. 147\$6.00

RICHARD STRAUSS

Le Bourgeois Gentilhomme—Suite for Orchestra
By Walther Straram and Orchestre Des Concerts Straram
In Eight Parts on Four Twelve-Inch Records, with Album
Masterworks Set No. 148\$6.00

RAVEL

Daphnis et Chloé (Symphonic Suite for Orchestra)
By Philippe Gaubert and Orchestre Des Concerts Straram
In Four Parts on Two-Twelve-Inch Records
67827-D and 67828-D, \$1.50 Each

CELEBRITY RECORDS

- 50258-D { Danza Ritual Del Fuego (Ritual Fire Dance) (De Falla)
12 inch, \$1.25 { Danza De La Pastora (Dance of the Shepherdess) (Halffter)
Piano Solos José Echaniz
- 2314-D { Three Fishers Went Sailing (Hullah)
10 inch, 75c { Pleading (Elgar)
Tenor Solos Louis Graveure
- 50257-D { Liebesfreund (Kreisler)
12 inch, \$1.25 { Liebesleid (Drigo-Auer)
Violin Solos Efrem Zimbalist
- 2306-D { Over the Steppe (Gretchaninoff)
10 inch, 75c { In the Silence of the Night (Rachmaninoff)
Baritone Solos Alexander Kisselburgh
- G-50259-D+ { Norma: Overture (Bellini)
12 inch, \$1.25 { Polonaise Militaire (Polonaise in A Major, Op. 40, No. 1)
(Chopin) Instrumentals Dr. Weissmann and Symphony Orchestra
- 50254-D { Tutti in Maschera: Overture in 2 Parts (Pedrotti)
12 inch, \$1.25 { Instrumentals Milan Symphony Orchestra
(Under direction of Cav. Lorenzo Molajoli)
- 50253-D { Otello: La tempesta (The Storm) (Verdi)
12 inch, \$1.25 { Otello: Fuoco di gioia (Fire of Joy) (Verdi)
Vocals Milan Opera Chorus

SACRED RECORD

- 2315-D { Now the Day Is Over
10 inch, 75c { Eternal Father, Strong to Save
Vocals Temple Quartet

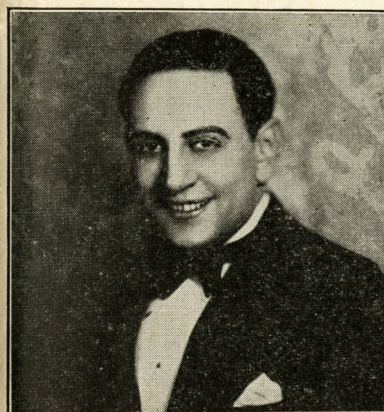
CHRISTMAS RECORDS

- G50255-D+ { O Sanctissima (O du fröliche) (Traditional)
12 inch, \$1.25 { Silent Night, Hallowed Night (Stille Nacht, heilige Nacht)
(Traditional) Instrumental Dajos Bela and His Concert Orchestra
- 2304-D { All on a Christmas Morning—Idyl (Amers)
10 inch, 75c { The Little Clock on the Mantel (Characteristic Piece)
(Wheeler) Instrumentals Eastbourne Municipal Band, Conducted by H. G. Amers
- 2305-D { O Come, All Ye Faithful (Adeste Fideles) (Traditional)
10 inch, 75c { Cornet Solo Jack Mackintosh
Good King Wenceslas (Christmas Carol) (Traditional)
Organ and Cornet Duet W. B. Webber and H. Hamilton

†This record is offered for sale in the United States of America and Canada only.
*Reg. U.S. Pat. Off.

GUY LOMBARDO

AND HIS ROYAL CANADIANS



Strike an entirely
new note in a
glorious coupling of old
favorites

ST. LOUIS BLUES STEPHEN FOSTER MEDLEY FOX TROTS

Record No.

50256-D

12 INCH \$1.25



Columbia ^{NEW} PROCESS Records
Viva-tonal Recording - The Records without Scratch

Columbia Phonograph Company, Inc., New York

INSTRUMENTAL RECORDS

- 2316-D { With Sword and Lance—March (Starke)
10 inch, 75c { Light of Foot—March (Latann)
Grenadier Guards Band, Conducted by Captain George Miller

DANCE RECORDS

- 2311-D { Homemade Sunshine
10 inch, 75c { Laughing at Life (Incidental Singing by Ted Lewis)
Fox Trots Ted Lewis and His Band
- 50256-D { The St. Louis Blues
12 inch, \$1.25 { Stephen Foster Medley
Fox Trots Guy Lombardo and His Royal Canadians
- 2319-D { Ukulele Moon Waltz
10 inch, 75c { Baby's Birthday Party Fox Trot
Guy Lombardo and His Royal Canadians
- 2323-D { My Man from Caroline
10 inch, 75c { Still I Love Her
Fox Trots Ben Selvin and His Orchestra
- 2312-D { Just a Little While Waltz
10 inch, 75c { Loving You Fox Trot
Ben Selvin and His Orchestra
- 2320-D { You're Simply Delish (from Metro-Goldwyn-Mayer Picture
10 inch, 75c { "Those Three French Girls")
(You Were Only) Passing Time with Me
Fox Trots Smith Ballew and His Orchestra
- 2324-D { Wasting My Love on You
10 inch, 75c { Fox Trot
Wedding Bells Are Ringing for Sally (But Not for Sally and
Me) Waltz Fred Rich and His Orchestra
The Cavaliers (Waltz Artists)
- 2322-D { Football Freddy (My Collegiate Man)
10 inch, 75c { Fraternity Blues
Fox Trots Ted Wallace and His Campus Boys
- 2317-D { Can This Be Love? (from "Fine and Dandy")
10 inch, 75c { Three Little Words (from Radio Picture "Check and Double
Check") Fox Trots Ipana Troubadours, S. C. Lanin, Director
- 2313-D { It's a Great Life (If You Don't Weaken) (from Paramount
10 inch, 75c { Picture "Playboy of Paris")
Always in All Ways (from Paramount Picture "Monte Carlo")
Fox Trots Merle Johnston's Saxophone Quartet
- 2309-D { Loving You the Way I Do (from "Hot Rhythm")
10 inch, 75c { You're Lucky to Me (from "Lew Leslie's Blackbirds of 1930")
Fox Trots The Charleston Chasers

VOCAL RECORDS

- 2318-D { Laughing at Life
10 inch, 75c { I'm Yours (from Paramount-Publix Picture "Leave It to
Lester") Ruth Etting
- 2307-D { I'll Be Blue, Just Thinking of You
10 inch, 75c { Just a Little Closer (from Metro-Goldwyn-Mayer Production
"Remote Control") Ruth Etting
- 2308-D { Just a Little While
10 inch, 75c { When the Organ Played at Twilight
Lee Morse and Her Blue Grass Boys
- 2321-D { Moonlight on the Colorado
10 inch, 75c { Someone Sang a Sweeter Song to Mary
Oscar Grogan
- 2310-D { The Lone Star Trail (from Universal Picture "The Wagon
10 inch, 75c { Master")
The Cowboy's Lament
Ken Maynard (The American Boy's Favorite Cowboy)

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

B. C. N. Technique

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Your remarks in the November Phonograph Monthly about the excellent results obtained with Burmese Colour Needles will doubtless encourage many others to try them. May I, then, make a few suggestions as to their use, based upon nearly two years experience with them?

The difficulty which many beginners with B. C. N.'s. experience, is in getting them to stand up to heavy modern records. At first I had to contend with this difficulty myself, and in casting about for the causes of the difficulty I came upon two technical problems, the existence of which I had scarcely suspected; (1) the accurate levelling of the turntable, and (2) the proper needle alignment.

(1) If the turntable is not properly levelled, the needle drags against the side of the groove, causing wear of the record or of the needle. Incidentally, some of the automatic stop devices increase this needle drag. The spirit level is not accurate enough to level turntable properly, but the levelling can be done easily by means of the "dynamic method," as follows. Select a number of records with broad blank margins outside and inside the playing grooves. Place one of them on the turntable, start the motor, and lower the sound-box or pick-up loaded with a fiber or Burmese Colour Needle on the blank margin. Try both outside and inside margin. If the needle skids toward the outside of the record, the instrument is too low on the right or the back, and vice-versa. When the instrument is properly levelled, the needle will not skid, but will remain in the same place as the record spins under it. As no two records are exactly alike, it is best to check your levelling by testing with a number of records, and if necessary, decide upon a compromise position which gives the best result for a majority of the records.

(2) Needle alignment. If the instrument is properly constructed, the needle point will lie in the groove in a position tangential to the curve of the groove; or in simpler language, like a plowshare in a furrow in a circular field. If the needle lies at an angle to the groove, the result is similar to that of dragging a plow sideways through a furrow. Wilson and Webb claim that an angle error of eight degrees or more is dangerous to the life of the record. If Burmese Colour Needles are used, the wear comes on the needle, which is apt to break down. Unfortunately many instruments are so constructed that while the needle alignment at the inner grooves is good, there is an error of eighteen or twenty degrees at the outside grooves. Such a large error can be detected by the eye; a small one by the use of the Wilson Protractor, procurable for a shilling from the Gramophone Publications Co., of London. The error can be corrected by substituting a tone-arm crook or pick-up arm of different design.

When the instrument is properly levelled and the needle alignment error cut down to six degrees or less, there is no reason why Burmese Colour Needles should not play any well made record. I have no difficulty now, even with the most sonorous sides of the Stokowski Bach Album, the Siegfried and Götterdämmerung sets, the "Bacchanale" from Tannhäuser, the Victor "Sacre du Printemps," and others equally trying to the needle. However, if one does still have trouble, rubbing "Aladinite," a graphite lubricant, into the grooves helps the needles in following a difficult record.

The Burmese Colour Needles are certainly well-worth a trial and the expenditure of some patience. The tone quality is fine and the wear on the records is reduced to a minimum. Now that an automatic sharpener is on the market, the problem of obtaining good points quickly is satisfactorily solved.

Plainfield, N. J.

HENRY R. HUBBARD

American Melchior Releases

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In your November issue your critic, R. B., makes the statement that this month's Victor release marks the first appearance in America of Lauritz Melchior's records. This statement is surprising in view of the fact that Melchior has made excellent records for two other American firms.

He has made a record of the Prize Song from Die Meistersinger, coupled with the "Winterstürme" from Die Walküre, on Brunswick 50085. He has also made other recordings for the same company.

Two years ago the American Odeon Company released three discs (Nos. 5115/7) by him, with Emmy Bettendorf, singing the bridal chamber duet from Lohengrin. This last was one of the first good series of concerted Wagner records to be issued in this country.

Is the Sampson of the firm of "Sampson et Dalila" mentioned on page 63 any relation to the naval officer of the same name?

In closing allow me to compliment you upon the improved make-up of your magazine, and to congratulate it upon its fifth birthday. I have subscribed for three years, and am but a newcomer compared with some of your standbys, but in the period during which I have been a reader, your periodical has improved immeasurably.

New York City, N. Y.

ELMER S. REINTHALER

A Bartok Discography

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a subscriber and reader of your magazine I think that it will interest you that no gramophone paper has written a complete discography of Béla Bartók's compositions. Here are some records:

Hungarian Folk Tunes, played by Szigeti (English Columbia LX 31).

Suite, Op. 14, I-IV (two sides), played by Bartók, piano solo. (Czech H.M.V. AN-468, also French H.M.V. G-208).

"Esce a Székelyeknél" ("Evening in Székelyeknél"—a county in East Hungary); "Medvétanc" ("Bear Dance"); Román tanc, Op. 8 (Roumanian Dance); played by Bartók, piano solo. (Czech H.M.V. AN-469; French H.M.V. L-800).

Roumanian Dances, played by Edith Lorand's Orchestra (Parlophone E-10997).

"Allegro Barbaro"; Bagatelle Op. 6, No. 2; "Kiesit azottan" ("A Little Well of Rain"), played by Bartók, piano solo. (Czech H.M.V. AN-2622).

"Elindultam szép hazámból" ("I have gone from my native country away") composed by Bartók and Kodály, sung by Palló Imre, supported by Gypsy Orchestra. (Palló Imre, baritone, is a member of the Royal Hungarian Opera in Budapest). (Polydor T-43272).

Quartet, Op. 17, played by the Amar-Hindemith String Quartet. Recorded completely. (Polydor 66425-8).

Béla Bartók is known today in his native country, Hungary, as well as in the whole world. Perhaps somebody knows other records besides those I mentioned. Will the list be complete?

Nitra, (Slovakia), C.P.R.

EM. UGGE

NOTE: Several of the records Mr. Ugge mentions are already made available in this country through the American importers, and are reviewed on page 105 of this issue.

A Kansan Phonophile

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I read with interest each month your exchange column of thoughts, and while I don't agree with everything; that is all right too, for we are all—or should be—allowed our own opinions—there has been one point that touches a tender spot with me. That is the remarks about old records. My library of recorded music is about 600 records, and the most are the old recordings that have taken time and money, and while naturally the new ones are better—at times, perhaps mostly—I still do not see any reason why I should throw them all away, for I get enjoyment from them, and one can even get used to just hearing the music alone on an old scratchy record, if they want to. The new recordings have come so fast of late that I am bewildered what to buy and yet stay inside of my financial limits—so I still insist that my old ones are of much value and enjoyment, and I hardly think that I'll cast them aside very soon.

I await each month for your criticisms on current issues, and some times when ordering on your advice I find I do not agree, but that is seldom. Record buying for me is a job—almost as bad as living in Japan, or some foreign country—for the reason that the music stores here do not carry any stock of worthwhile records worth mentioning. I either have to order on your advice, or await months until I can get to Kansas City to hear before purchasing. By that time I have such a list to hear that I cannot begin to do justice to any—so where am I?

Thanking you for your time in reading this, and wishing you continued success.
Hutchinson, Kansas

J.E.K.

O Pioneers!

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Perhaps I may be permitted, thanks to the assistance of my good friend, Mr. S. E. Levy, to answer the question which I recently raised regarding Dame Emma Albani's recordings. The never-failing Mr. Levy says that the late soprano "recorded for Pathe in London, in 1903, and later in March, 1904. She went to City Lane Street Studio to make H. M. V. records. Some of these discs are 03014, 'Angels Ever Bright and Fair,' and two ten-inchers, consisting of a verse or two of 'Home Sweet Home' and Handel's 'Largo.' Albani never made a record of 'Nymphs and Sylvians,' but Melba made one that same day she made 'Angels Ever.'"

I wonder if that seemingly numerous group of "modernists" which violently objects to any mention of old and "historical" records being made in these columns would object to my setting forth here, for the benefit of such as would be interested, the details of a very interesting discovery which I have recently made? Thanks to the kindness of Mr. F. K. Babson, a Chicago man who has been in the phonograph business since 1893, I have had the great privilege of examining a catalog which the Babson Brothers issued in 1899. This being the oldest phonograph and record catalog I have ever seen, it interested me tremendously.

The firm which later became Babson Brothers at the time this small 64-page booklet was issued flourished under the name of the Talking Machine Company and was doing business at 107 Madison St., Chicago. Edison and Columbia cylinder phonographs were handled, together with a much lauded "new departure" called the Polyphone. This consisted merely of an additional tone arm and reproducer to be attached to the equipment with which the Edison and Columbia people had already fitted their instruments, and the resulting two-horned, two-reproduced ensemble was called the Polyphone. This Polyphone apparatus cost \$15.00, in addition to the prices of the original machines, which ran from \$7.50 to \$45.00.

High praise was heaped on the Polyphonic reproduction of music. "As two reproducers are used there is twice the volume of sound," the catalog said, adding that, "the objection that one diaphragm will be saying one word and the other another word is not the case." The record revolves twice per second or a distance of one foot per second; and, as a word will ordinarily occupy from one to three feet of space, two diaphragms closely placed will blend the sound together so that the ears cannot separate them, thus prolonging and enriching the tone."

Besides small talking machines for home entertainment, the Talking Machine Company dealt in large exhibition instruments with as many as eleven ear tubes, which shows that in Spanish-American war days the phonograph was still enough of a novelty to be profitable for traveling demonstrators.

I have at length decided to begin work upon a history of recording companies and recording artists, provided I can obtain sufficient material upon which to base the history, which would with me be a veritable labor of love. I feel it is time that the activities and actors of the earliest days be chronicled in type. Otherwise much information that would be invaluable to phonographic antiquarians of the future will pass out of memory.

Lack of material, however, would seem to be my severest handicap. I particularly need old record catalogs, but the recording companies have none to spare. If any of the readers of THE PHONOGRAPH MONTHLY REVIEW have record lists dating from the early days, I would very much appreciate being allowed to see them, under pledge of taking scrupulous care and returning them safely to their owners. My own Victor catalogs go back only as far as 1916, and I have none of other companies so old as that.

I would appreciate, too, suggestions from readers as to the form the proposed history should take. I have considered dealing in one section or volume with the "popular" artists, who recorded as a profession, giving biographical sketches of them, portraits if possible, and a list of a few of their most characteristic records. In a second section or volume would be recounted the deeds of the operatic and other celebrities who began recording mainly as a condescending side line. Perhaps slighter biographical detail would be called for in their case than would be necessary insofar as the "popular" performers, who nevertheless made history in their own way, are concerned. In the case of celebrity artists I would try to give a complete, or approximately complete, list of their recordings, both domestic and foreign, with some idea of their worth from a technical standpoint.

English recording history is equally as important as American, but I am wondering whether it would not be better dealt with in a separate volume, by some one preferably of British birth and residence. I should not attempt to invade the foreign field, except to list celebrity recordings made by famous artists who also were affiliated with American and British companies.

The prospect of compiling a book of recorded information fills me with enthusiasm, but as I am in my twenties and so was not born until long after the phonograph movement was well under way, I shall need some assistance from those who have had a much longer contact with the world of sound reproduction.

Marion, Virginia

ULYSSES J. WALSH



New Columbia Masterworks Prices

The Columbia Phonograph Company announces a revision in the price of many of its Masterworks sets and individual Masterworks discs. Orchestral recordings conducted by Willem Mengelberg, Igor Stravinsky, Bruno Walter, and Felix Weingartner, and all recordings from the Bayreuth Wagner Festivals (both album sets and individual records) remain at the present list price of \$2.00 for each twelve-inch record. All other recordings in the Masterworks series will now be listed at the rate of \$1.50 for each twelve-inch record.

Masterworks sets remaining at the present prices are: Nos. 15, 34, 39, 48, 61, 63, 64, 68, 79, 101, 103, 104, 105, 106, 109, 115, 126, 129, 133. Also about thirty individual records conducted by Mengelberg, Stravinsky, Bruno Walter, or Weingartner.

All other Masterworks albums and single discs will be sold at the lower rate. Some of the more recently issued sets affected by the change are: Spanish Album (No. 146), now \$7.50; Schumann Carnaval (145), now \$4.50; Chopin Concerto in F minor (143), now \$6.00; Tchaikowsky Piano Concerto in B flat minor (141), now \$6.00; and of course many others, including the Columbia Operatic Series and Modern Music Album Sets. Some 120 album sets, besides many individual discs, are brought by the new policy into the \$1.50 per twelve-inch record price class.

Reviews of New Records

Special reviews of larger works / classified reviews of domestic releases / lists
of new European releases / reviews of imported records

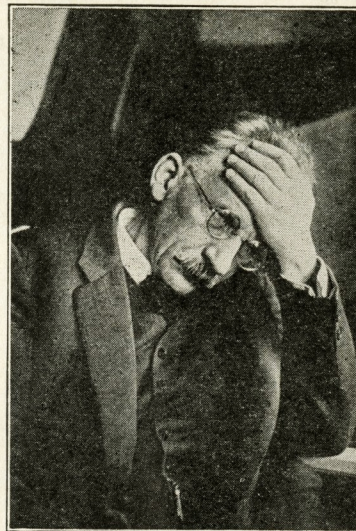
Schumann

SCHUMANN: *Symphony No. 2, C major*, Op. 61, played by the STATE OPERA ORCHESTRA, BERLIN, conducted by HANS PFITZNER. BRUNSWICK Album Set No. 23 (5 D12s, Alb., \$7.50).

Although known as *Symphony No. 2*, this work is really Schumann's third symphony, for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as *Symphony No. 4*. It was written shortly after a period of sickness and depression so intense that Schumann wrote: "I have not been able to bear the hearing of music—it cuts into my nerves like knives." During his recuperation from this overwork, Schumann devoted himself especially to highly contrapuntal composition, and this symphony, his first big work after the musical oblivion he had been through, is certainly influenced by Bach of whom he was an indefatigable student at that time. Almost as interesting as a musical product is this symphony as a psychological phenomenon. Half sick when he sketched it, and not wholly well even at its completion, from the first movement to the last, Schumann has unconsciously written his own growth of spirit—an evolution of healthiness out of pessimism.

The first movement is morose, but stately withal, and sustained in tempo, as if it were an ominous prelude to the feverish scherzo which follows—a sort of helpless bewilderment, played by the strings, which soon gives over to the two trios where less intense but still evident echoes of *cauchemar* persist. With the adagio is an awakening to reality—the serious bassoon seems to announce the return of actuality; a frank movement, yet with most beautiful transmutations of the preceding pain. The woodwind passages in this movement, and indeed in the whole recording, are handled most gracefully. The fourth movement is boisterous, even approaching gaiety in contrast to the others. Schumann wrote that in this finale, he began to feel himself again. It contains the strongest music in the symphony, though not necessarily the most beautiful nor the most profound. It is curious to note that music abounding in "animal spirits" often makes a wider appeal than music which touches the head and heart rather than the glands. This preference is undoubtedly caused, in cases such as this, by remarkable rhythmic stress, and when thus analysed, seems to be a less subtle criterion of the music's worth; but in this symphony, the accumulation of the woe and intimate pain of the first three movements acts as an alchemical force, for it changes the brass metal (no pun intended) of the finale's "animal spirits" into golden triumph. Inasmuch as Schumann's health mended in parallel progression with the movements of this symphony, the work might well be a subject for a psychiatrist, if he were not so literal minded as to ascribe to each violin pizzicato the beat of Schumann's heart. There are such minute aestheticians in the music-field. (*vide* Cyril Scott). The symphony has not much of Schumann's sensuous beauty, but it compensates with a great profundity.

Pfitzner, an ardent Schumann devotee, has brought out all the dirgeful qualities of the symphony, but he has realized that in melancholy music, an exaggeratedly pessimistic reading can be sickening, and with that knowledge, the minor mode passages have been played with restraint. In the adagio expressivo, which is the best whole unit of performance in



Hans Pfitzner

this set, the wonderful clarity and tone of the woodwinds is remarkable. This is especially noted in the first trio where the many colored nuances are given every shading. Whatever contrasts in orchestration and mood that Schumann has written, Dr. Pfitzner has brought out of his orchestra—not too shockingly, for nothing can be more devastating to the continuity of a movement than sudden fits and starts intended as contrasting relief. Much less brilliant are the violin passages, particularly at the end of the first movement's coda, and in the exposition of the last movement where they occasionally are slurred unpleasantly or are muffled. Again, in the second trio the strings have not that breadth of line in which the other instruments excel. Not a single bar has been cut from the score, and the records have been admirably divided. It will not be necessary in this set to hold your breath until the record has been turned. But in bringing out of small climaxes which give balance to a series of phrases, Pfitzner is not so fortunate. In the introduction to the first movement, which like the second trio is contrapuntally reminiscent of Bach, he has overlooked a few fine opportunities for eliciting emotion. But this somewhat perfunctory beginning is quickly forgotten when Pfitzner's orchestra reaches the exposition. Some may find this reading a little tame, for it is not consistently brilliant, but it is, nevertheless, true to Schumann and a recording highly worth having.

SCHUMANN: *Symphony No. 1 in B flat*, played by the CHICAGO SYMPHONY ORCHESTRA, conducted by FREDERICK STOCK. VICTOR Masterpiece Set. No. M-86 (4 D12s, Alb., \$8.00).

This symphony is as different from No. 2, reviewed above, as is the conducting of Hans Pfitzner and Frederick Stock. Composed not only when Schumann was well, but, in his own words "I wrote this symphony, if I may say so, in the vernal passion that stirs men until they are very old, and surprises them again with each year." The "Spring Symphony" it is, then, for Schumann even says that he visualizes

butterflies flying up and green things growing, in the first movement; the gradual expansion of Spring in the following movements, with the allegro as the apotheosis of all that belongs to Spring. It was inspired by a poem by Böttger, a contemporary German poet who is now relegated to historical anthologies. This poem is gloomy enough, with its: "Thou Spirit of the Cloud, murky and heavy, fiercest with menace over land and sea," but the final line, "O turn, O turn thy course—in the valley blooms the Spring" apparently was the trigger to Schumann's inspiration. I say trigger because of the extraordinary speed of its composition. Begun and ended in four days, was this first symphony. Its orchestration was a matter of three weeks, and first performance was a short month later. That tale should impress modern composers! It was conducted at that time by Mendelssohn, who, though a great friend of Schumann's, considered his orchestration in this work, very "awkward" and immature. Maybe it is for this reason that Stock has filled out a phrase here and there, not found in the score. Though Schumann did not go so far as to make it a symphony descriptive of spring (consider Respighi and his nightingales!), he did want to prefix these names to the four movements; Spring's Coming, Evening, Merry Playmates, and Full Spring, but later he fortunately abandoned this idea.

As it is, this symphony is surely the freshest and most vital of Schumann's symphonies. The gay and nervous first movement is a perfect medium for the Chicago Symphony to show the brilliance of its individual performers, and for Stock to gather up the necessary buoyancy and momentum it requires. His subtle accelerations and diminuendos here better than any of his earlier recordings prove him to be a conductor of the first order. The larghetto is so different from anything in the Symphony in C reviewed above that it may be unfair to give the preference to Stock as a Schumann conductor, for the rich orchestration, sensuous melodies, and playful measures, have no parallel in the second symphony. One can well see that Brahms learned plenty from Schumann in the way of grandiose orchestral effects. Notwithstanding the subdued tone of the second symphony, it is obvious in drawing a comparison from these two sets of records, that Stock is the more intense, the more profound conductor. It is not hard to do anything but justice to the sturdy scherzo, for it is music that carries itself along. A conductor need do nothing more than beat time and give his instruments their cues—if he does do more, if he infuses into it a diabolical verve, as Stock does, it becomes exciting and great music and the conductor becomes a fine artist.

On the last side of this set is Glazounov's *Pas D'Action*, played by the same orchestra. It contains many pleasing modulations and a wealth of interesting orchestration, but its melodies are somewhat banal. It has none of the genius of his Symphony in F minor. Suavely played, it makes a good filler in, a taste of liqueur after the meat of Schumann.

E. Y. GILBERT

Damrosch

SAINT-SAËNS: *Henry VIII—Ballet Music*. VICTOR 7292-3 (2 D12s, \$2.00 each).

GLUCK (arr. GEVAERT): *Airs de Ballet*, and BACH (arr. LEOPOLD DAMROSCH): *Gavotte in D* (from the Sonata No. 6 for Violoncello). VICTOR 7321-2 (2 D12s, \$2.00 each).

FAURÉ: *Pavane*, Op. 50, and MOSZKOWSKI: *Perpetual Motion* (from the Suite, Op. 39). VICTOR 7323 (D12, \$2.00).

All played by the NATIONAL SYMPHONY ORCHESTRA conducted by DR. WALTER DAMROSCH, and released in the VICTOR Educational List No. 9.

A well-grounded success of Dr. Damrosch's weekly radio broadcasts has led naturally to discographic representation of characteristic examples from his didactic repertory. The essential value of such recordings is that they permit more detailed and authoritative advance study of the material to be played over the air than otherwise would be possible. And in the schools, for which the broadcasts are primarily designed, time is at a premium; and the usual "outline of the themes" and "description" of the music that pass all too often as preparation for the actual performances are totally inadequate to give the children a proper feeling for the music, let alone an understanding of it. For specifically educative purposes these



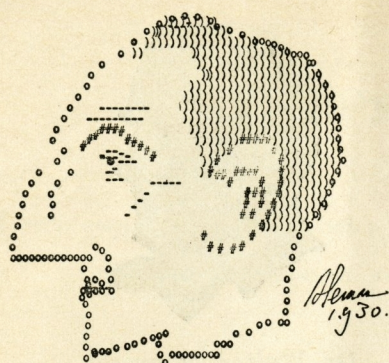
Dr. Walter Damrosch

discs are invaluable; and for the laymen they possess strongly marked musical merits and appeal of their own. Not the least commendable is the attractively fresh choice of selections. The Saint-Saëns ballet music (reviewed in the October issue) is scarcely ever played in concert—a pity, for it boasts an animation and warmth that is by no means always to be found in the composer's more celebrated works. Dr. Damrosch is a great admirer of Saint-Saëns and expends unusual care upon the performance here.

The other pieces are likewise well off the beaten concert repertory track. All are here recorded for the first time, I believe. A few Gluck ballet airs are available on discs, but almost invariably in the arrangements by Felix Mottl. Those played here comprise the second suite of Gluck ballet pieces arranged by Francois Auguste Gevaert (1828-1908) a Belgian organist, composer, and theorist, author of a standard treatise on orchestration. The first side of 7321 contains an Air and Slaves' Dance; the second, a Tambourin, Gavotte, and the first part of a Chaconne which is concluded on the first side of 7322. The last side contains a Gavotte in D, arranged by Dr. Damrosch's father, Leopold, from Bach's sixth sonata for violoncello. All of the Gluck pieces are taken from the opera *Iphigenia in Aulis*, except the Gavotte, which comes from *Armide*. The Moszkowski Perpetual Motion is drawn from one of the composer's two suites for orchestra. The Fauré Pavane was written for orchestra with chorus *ad lib*; the voices are omitted here.

Gluck is not well-represented phonographically—a reflection of his concert hall neglect. Even such simple pieces as these are a striking reminder of the powerful imprint his Grecian stylistic ideals left on the minds of later composers. It is easy to relegate a composer to strictly historical significance if his work is allowed to dry-rot unheard. The phonograph plays a sly joke upon the immaculate purists who still dread to find a species of musical ptomaine poisoning in "canned music": the time is already here when they must turn willy-nilly to discs if they are to experience and hand on the taste for the gracious works of the earlier composers. Boléros, works written to order, together with the bulk of the romantic and contemporary repertory are surreptitiously edging such *vieux jeux* as those of Gluck into oblivion. The spirits of Beethoven, Berlioz, and Wagner may well call down blessings upon Dr. Damrosch's venerable but indefatigable head for perpetuating at least a modicum of the music that set their veins tingling. The National Symphony—Dr. Damrosch's broadcasting orchestra—is of well-trimmed proportions; it plays with a mind to the more delicate virtues. It is no band of virtuosi, but Gluck fares the better for that. The performance here, as in the other discs, is warm, bright, and intensely alive. The doctor can still show a clean pair of heels to his far younger colleagues, and nowhere better than in these courtly airs.

The Moszkowski piece is not all display; it is fleet, scintillant and festive (with an echo of Magic Fire progressions), but it is gaily tuneful and light-footed, and played here with a very deft touch. Fauré's Pavane is allied in feeling to many of his songs and to the incidental music to Pelléas. There is little vehemence here for the musical thrill seeker to delight in. The lyric is restrained, nostalgic, evocative—music of respite and introspection. The fine-grained quality of the recording shows the performance to particular advantage. R. O. B.



Ravel

(from a caricature by Dr. Ricardo M. Aleman)

RAVEL: *Daphnis et Chloé—Second Symphonic Suite*, played by the ORCHESTRE DES CONCERTS STRARAM conducted by PHILIPPE GAUBERT. COLUMBIA 67827-8-D (2 D12s, \$1.50 each).

Those who first make Ravel's acquaintance through the Bolero or the Waltz should not think that the Frenchman's talents are circumscribed by the purely spectacular. The Mephistophelian ingenuity with which he manipulates the orchestral palette and the shrewdness with which he pricks the public's nerve centers lends always a suspicion of legerdemain to his most dazzling feats. The man is sincere enough, no doubt, but seeing him conduct his own works one has a picture in the back of the mind of the nervous hands wielding a magician's wand instead of a baton. Yet it is only lately that the heady wine of his own virtuosity has led him to produce best selling musical rabbits from orchestral hats. In his masterpiece—the choreographic symphony, *Daphnis et Chloé*—there is no trace of the encroaching Merlinic delusion. This "large decorative fresco" reveals not only the meticulous craftsmanship and stylistic elegance that unmistakably stamp his every composition, but range a gamut of feeling far wider than the concise limits he sets himself elsewhere. In many of his miniatures, exquisitely chiselled as they are, there is a touch of the dandy, the precious. Here his hand is no less sure, but his canvas is broader and the sweep of his brush bolder. There is not one note in the score that one would dream of eliding or transposing. Yet the whole work is fired with intoxicatingly imaginative daring. And how gloriously it lies for each instrument, handled separately and in masses with superb éclat!

Ravel drew material from the ballet to make two suites for concert performance. There are choral parts *ad lib*, almost invariably omitted. The first suite—Nocturne, Interlude, and Danse Guerrière—has not yet been recorded, but the more popular second suite has been previously enregistered by Koussevitsky. The argument printed in the score was reprinted in the review of the latter's discs (December 1929 issue).

One knows beforehand Gaubert is an ideal man for the Daybreak and Pantomime sections of the work, but I should not have imagined he possessed powers of intensity to match his poetical gifts. The blazing rhythmical ecstasy of the General Dance—some of the most exhilarating pages in the modern orchestral repertory—is nowise slackened or dulled. Gaubert invariably plays with sincerity, but seldom with such passionate conviction and forthrightness. He has magnificent assistance from the recording engineer, whose mechanism ranges with ease from the delicate tonal bloom of the opening and Pantomime pages to the flashing tonal flames as steely timbres are clashed on timbres. The wood wind chiaroscuro of the beginning and the shrieking meteor hail that fills the sky with fire at the close are admirably caught here, whereas in the Koussevitsky version they were fogged or subdued. Columbia's orchestral recording as a whole has gained immeasurably in brilliance lately, and these discs are impressive examples of the fullness and authenticity of quality that is now obtainable over the full pitch range. Ravel's music, and especially here, is at once so complex and so delicate in texture that it sets a particularly difficult obstacle to effective phonographic reproduction. The present discs met the test more success-

fully than any previous Ravel records—a well-rounded example of the phonograph's growing authority dealing with the kaleidoscopic coloring and exquisitely considered values of the modern orchestral canvas.

RAVEL: *Quartet in F*, played by the KRETTLY STRING QUARTET. VICTOR Masterpiece Series No. M-88 (3 D12s, Alb., \$5.00).

The scope here is smaller, but one can scarcely say that it is more restricted. The quartet is an etching rather than a painting, perhaps, but the lines are so pointedly drawn and so sharply bit that the purely linear vivaciousness comes close to equalling the kaleidoscopic animation of the choreographic symphony. And yet one's delight in the heady tang of the music itself is often secondary to the tingling joy one takes in the sheer perfection of craftsmanship with which it is constructed. Eaglefield Hull calls it the "best-sounding" quartet ever written, and taking the words in the sense he intends them to have, the dictum is hard to gainsay. The composition dates back to Ravel's twenty-eighth year, yet already he is master of his own world if not of the outer universe. The scale on which the work is planned is not epical or heroic, neither is it exactly lyrical. It is terse, precise, ungroping—the very quintessence of the composer's most distinctive characteristics.

The Krettly Quartet records impartially for the French Columbia and French H.M.V. companies. Its performance (for the former) of Strawinski's three pieces for string quartet is reviewed elsewhere in this issue. The players are well-matched stylistically as well as technically. Their performance is logical, intent, a trifle "tight" perhaps, but gracefully turned and sensitive. Yet despite the merits of performance and the effective recording I do not have to take back the words I wrote in reviewing the N. G. S. version of this quartet, played by the International String Quartet: "playing and recording not surpassed by anything available today, and which have merits which will be well nigh impossible ever to be improved upon" (January 1928 issue). Except perhaps in the second movement, where the greater nervous energy of the Krettly four gives them an edge, the older performance and recording are unclipped. The N. G. S. discs were not autographed by Ravel for nothing, and the recording—even in 1927—was of a stark power and resonance that still impresses more than the capably, more polished recording of the Krettly set.

But the Krettly set will reach a larger public than the N. G. S. version—for all its outstanding worth—even touched. And it too is an admirable setting of one of the most cleanly cut jewels in all chamber music. Ravel is honored by enregisterments as thoroughly meritorious as these of the quartet and the *Daphnis et Chloé* fragments. R. D. D.

RAVEL: *Menuet Antique*, played by the ORCHESTRA DE L'ASSOCIATION DES CONCERTS LAMOUREUX, conducted by ALBERT WOLFF, BRUNSWICK 90099 (D12, \$1.50).

Although in its original piano form this was Ravel's first published work (composed 1895), it has evidently been only very recently orchestrated (subsequently to the last edition of Grove) and the phonograph does not lag behind in presenting the new version. It is a novel but not extremely important bit for collectors of Ravel. The orchestration is in characteristic style and one would, I think, have not a great deal of difficulty in guessing the composer from it alone. It might be remarked that the term *minuet* seems difficult of application, much more so that of *antique*, since there is present neither the form nor the spirit of the classical dance. The music contains in embryo many of the later developments of the composer, and in its very striking orchestration might easily pass for a recent composition.

Wolff is excellently suited to express with precision the mordant and rather acid mood of the music, unclouded by any apparent sentimentality. The fullness and vividness of the wood-winds is more than ever notable—it seems as if they could scarcely be the same performers who often gave a rather unsatisfactory performance in the composer's *Boléro*. This is a successful exhibition of Wolff's great gifts in a field quite different from the Moussorgsky of last month, and we hope that the regularity of his releases will not be interrupted nor the standard decline. R. H. S. P.

Bach — Schonberg

BACH (orch. SCHONBERG): TWO CHORALE PRELUDES—"Schmücke Dich, O Liebe Seele," and "Komm, Gott, Schöpfer, Heiliger Geist," played by THE PHILHARMONIC ORCHESTRA, BERLIN, conducted by JASCHA HORENSTEIN. (Violoncello solo in the first chorale prelude by N. GRAUDAN). BRUNSWICK 90105 (D12, \$1.50).

Dr. Stokowski has already shown us how happily the Bach chorale preludes wear orchestral dress. For most of us the transcriptions are an introduction to these marvellous tiny tone poems in which the most sensitive side of Bach finds its most gracious and intimate expression. The broad and staunch chorale tunes are metamorphosed in these improvisatory lyric flights into a tonal web ineffably rich and strange. Here is the Bach so few concert goers know: not the supreme contrapuntalist, the spinner of intricate fugal designs, but the shy and tender spirit that flamed within the stolid, pedantic Cantor of the Thomasschule.

"Schmücke Dich" is the 49th chorale prelude in Vol. VII of Peters Edition of Bach's organ works. The tune was composed by Johann Crüger (1598-1662). The choral is based on Johann Franck's Eucharistic Hymn. This is the prelude which Schumann heard Mendelssohn playing in the St. Thomas Church in Leipzig in a concert for a fund to raise a monument in memory of Bach, and about which he wrote that it seemed as though "around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn."

The numbering on the disc, giving "Komm, Gott" first, should be reversed, for the sweetly eloquent song of "Schmücke Dich"—rising only momentarily to a burst of broader feeling—should be played before the other and more brilliant prelude. This—the "Komm, Gott"—is No. 35 in the same volume of Peters Edition. The melody is Luther's "Whitsuntide Hymn," and words and music are stem from the Latin "Veni, Creator Spiritus." The music here is cast in bigger mould, a declamation rather than a meditative soliloquy, striding magnificently, "terrible as an army with banners." Music as supremely thrilling as the familiar Toccata and Fugue, and indeed orchestrated with scarcely less keen ear for the glittering clash of sonorities and timbres.

The transcriptions were made in 1922 at the request of Josef Stransky, then conductor of the New York Philharmonic, and played for the first time by him in December of that year. Arnold Schönberg was well versed in writing for gargantuan orchestras before he ascended to the bitter and wind-swept heights of mathematical music, and he employs the full modern orchestra for the preludes, without however tampering with the text of the music itself. Like Stokowski, Schönberg succeeds in transmuting the music, not merely transcribing it. There is no attempt to imitate the organ, rather the pieces are fused into the orchestral idiom, sounding indeed as though Bach had conceived them directly for the orchestra of today.

Horenstein, whom we already know on records by his understanding performance of Bruckner's seventh symphony, plays these chorale preludes with equal insight, a firm yet vigorous hand, and a sound feeling for the capabilities of the phonograph. In consequence, the recording is not merely excellent, but it is perfectly fitted to the performance as that is fitted to the music itself. I recommend this disc with a will. It will grace any record library and ranks with the best of the phonograph's richest heritage—the Bach repertory.

BACH (orch. SCHONBERG). *Prelude and Fugue in E flat*, played by the BERLIN PHILHARMONIC ORCHESTRA, conducted by ERICH KLEIBER. ULTRAPHON E-463-4 (2 D12s). Available through the American Importers.

Since writing the above I have received another recorded example of Schönberg's Bach transcriptions, a pair of Ultraphon discs released only last month in Germany and brought back by Mr. Tyler of The Gramophone Shop, who very kindly sent up a set to me. Schönberg's success with the chorale preludes, and particularly the brilliant "Kom, Gott" evidently incited him to even more ambitious flights. I have an impression that the present orchestration was written at the request of Koussevitsky, but it may be incorrect. I am quite sure, however, that he introduced the work in

this country, playing it several times last season both in Boston and on tour. I was already somewhat prepared for the effectiveness of the Ultraphon recording by the Mahler and Grosz discs reviewed elsewhere in this issue, but I hardly expected as sensational a solution of the tough problem set by Schönberg's dazzling pyrotechnics. A full modern orchestra was employed in the chorale preludes, but very discreetly. Here Schönberg glories in his full palette and gleefully draws upon his every available resource in tonal coloring. Some of his combinations are superb, especially those for the wind choir and solo wind instruments. In the less sonorous passages this adroit scoring comes off in performance (and the realistic recording) with stimulating savour. The beginning of the fugue (about half or two-thirds through part 3) is literally thrilling for its very restraint and yet paradoxical daring in blending and contrasting timbres. But as the music grows more dynamic, both in the fugue itself and the prelude—which is also largely fugal—the temptation is too strong and Schönberg mobilizes his full battery and lays down a tonal barrage that if anything even out-Stokowskies Stokowski. The virtuoso conductor is inflamed by the possibilities of energetic climax piled on climax; more credit to the cool, capable Kleiber that he retains so sure a grip on himself and the music. I have never heard him appear to better advantage on discs. The recording, as already implied, is a *tour de force* of brilliance that will remind our American engineers that they cannot afford to rest on their laurels. There is no understatement here, or sense of broad powers held in reserve. Schönberg, the orchestra, and the recorder blaze away with everything they have. Only the tremendous momentum of the music itself saves the work from Respighian bombast, and even that not wholly. But those who thrilled to the Philadelphians' scintillant flights will find a renewal of their ecstasies here. It is not to my mind great or pure art, but it certainly is amazing virtuosity and in this discographic exposition—audacious and exciting phonography.



Arnold Schönberg

(from the Philharmonia score of the Bläserquintett, op. 26)

The music was composed for the organ and were not originally united. The long and pompous prelude was published at the beginning of the third book of Bach's "Clavierübung" and the fugue at the end of the volume. Both are written in five voices and evidence the strong influence of Buxtehude, although Parry claims that the prelude "contains many traces of the Italian Concerto type in passages which suggest alternations of *tutti* and *sol*." The fugue in three parts, differently rhythmized) is known to organists as "St. Anne's" from the resemblance of the subject to the first phrase of the church tune of that name (associated in this country with Watt's words: "Our God, our help in ages past"). It has been recorded in England in its original version for organ.

R. D. D.

Ninth Educational List

THE feature of the ninth release in the Victor Educational Series is the first group of recordings by Dr. WALTER DAMROSCH and the NATIONAL SYMPHONY ORCHESTRA. Practically all the selections to be used in his Music Appreciation Hour broadcasts during the coming year are to be available in the Educational lists. Most of them have been previously recorded; the remainder are conducted here by Dr. Damrosch (or, in a few instances, by Rosario Bourdon). These works are all given detailed review elsewhere. This ninth list also includes the delightful Eight Russian Folk Songs arranged by Liadow, recorded by the London Symphony under Coates, and reviewed in the November issue. One of the folk songs—Dance of the Mosquito—is used in the Damrosch concerts.

A separate bulletin from the Educational Division lists in detail the complete repertory of compositions to be broadcast in the Damrosch radio concerts, giving the scheduled date when each is to be played, and the number of the Victor disc on which it is recorded. Copies of this schedule may be obtained without cost.

The Folk Dance series is continued with two discs (22496-7, 2 D10s, 75c each) comprising the many figures of an English Maypole dance. Part 1 contains the Entry—Come Lasses and Lads, Double Plait—Now is the Month of Maying, Panels—Drink to Me Only With Thine Eyes; Part 2: Single Plait and Spider's Web—Merry Old England; Amo Amas—Amo Amas; Part 3: Two and One—British Grenadiers, Gypsy's Tent—The Gypsy's Loves, Threes—Lass of Richmond Hill, Spider's Web—Merry Old England; Part 4: Single Plait—Jolly Waggoner, Jollity—To the Maypole Haste Away, Circling and Crowning—The May Queen, Exit—Begone Dull Care. The arrangements are by Walter Shaw. The BLACK DIAMONDS BAND plays with zest and a well-defined beat. The recording is somewhat coarse, but strong and well-suited for outdoor playing. The records are admirably suited to their purpose and in addition well-adapted for children's disc collections.

The three records listed under "Songs for Playgrounds and Group Singing" include A Plowing Song, Dreaming, The Keeper, Kye Song of St. Bride, and Music in the Air (22455); Song of the Volga Boatmen, Going Through Lorraine, Andulko, and Rada Song (22456); Allelulia, Tiratomba, Morning Comes Early, and A Song of Seasons (22457). All are ten-inch discs, 75c each. The pieces were selected by and recorded under the direction of AUGUSTUS ZANZIG, prominent in the work of the Surette summer school and a noted authority in community music, in which he has done a great deal of research throughout the country for the National Playground and Recreation Association. The Buchanan-Parish selections (Plowing Song and Dreaming) are the National 4-H Club songs. The VICTOR SYMPHONIC BAND gives firmly handled performances.

The remaining group of discs is a continuation of the series of BENTLY RHYTHMS, that included such rich treasure in its earlier releases (pieces by Bach, Corelli, Brahms, etc.—see page 314 of the June 1930 issue). Beethoven's strongly rhythmic Bagatelles, Op. 119, are represented by Nos. 1, 3, 8, and 9 on record 22449. Disc 22448 couples two of the most famous Pastorales—Scarlatti's and that from Corelli's "Christmas" Concerto Grosso, No. 8; the former is played in Taussig's arrangement, the latter in Godowsky's. (That is, the orchestrations are based on these versions—the orchestrator himself is unnamed.) Record 22447 returns to the salon field with Bayer's waltz—Puppenfee Pa-Pa, Ma-Ma; Moszkowski's Mazurka, Op. 38, No. 3; and Schütt's Etude Mignonne. All of the discs are ten-inch, 75c each. The recording here is more powerful than in the earlier releases, and the performances—by the VICTOR ORCHESTRA—more assured and crisply rhythmical. The Bagatelles and the waltz-mazurka-etude combination possess invigorating vigor and decisiveness, and their rhythmic qualities are wisely stressed instead of their frank melodiousness. The Corelli Pastorale is broadly indeed quite powerfully played, although the orchestra is of course not a large one. The Scarlatti Pastorale fares less well, lending itself with an ill will to orchestral transcription.

(See also the review of the complete Educational Catalogue among the book reviews elsewhere in this issue.) O. C. O.

Le Bourgeois Gentilhomme

STRAUSS: *Le Bourgeois Gentilhomme*—Suite for orchestra, played by the ORCHESTRE DES CONCERTS STRARAM, conducted by WALTER STRARAM. COLUMBIA Masterworks Set No. 148. (4D12s, Alb., 6.00).

The issue of this set constitutes a real *coup* for the American Columbia Company. No longer do we have to wait six months or a year for a European release to be repressed in this country, but we get it before they do over there!

The *Burger als Edelmann* suite is drawn from the introduction to the rather weird concoction of Strauss and Hoffmannsthal, *Ariadne auf Naxos*, composed in 1912, "as a tribute to Max Reinhardt." Taking the play of Molière as a basis, instrumental music was written as an accompaniment to the dialogue in an abbreviated version of the dialogue, in which the main portion was made to consist of a new work, *Ariadne auf Naxos*, a heroic opera which was supposed to be produced by one of the protégés of Jourdain. With this is confused a comic opera supposed to be written by the same composer, and presented at the same time because of unforeseen exigencies—a confusion which leads to many absurdities. The music is scored for an orchestra of thirty-six including piano and celesta. The numbers and their names, of which all are here except number seven—the *Entrance of Cleonte*—follow (the numbers in parenthesis refer to the numbers of the original score): I. Overture to Act One (No. 1); II. Minuet (No. 6) coupled with VI. Courante; IV. Entrance and Dance of the Tailors (No. 8), the second half of this is coupled with III. The Fencing Master (No. 7); VIII. Introduction to Act Two (No. 10); IX. The Dinner (No. 11), in three parts, at the beginning of the third of which is interpolated V: The Minuet of Lully (orchestrated from a song of the dancing-master in Lully's original incidental music). As is evident from the above enumeration, the numbers are arranged on the record sides in decidedly illogical fashion—why could not III. come at the beginning of the first part of IV, instead of at the end of the second part, for instance? In any case a blank groove might better have been left between the two.

As well as being the first recording of this work to be issued, this release marks the début in this country of Walter Straram and his orchestra. Judging from the evidence here presented, it consists of a singularly able group of musicians but, of course, only the best men of the orchestra would be selected. Although he has begun to record only within the last year, the conductor seems already to have acquired a good idea of what the microphone requires. The unusual facility and lushness with which he reels off this music, however, make me wonder what he would do with a more substantial work.

Instead of being light, charming, gay, perhaps even a trifle wistful, the music is heavy with an over-ripe sentimentality decked out in piquant and inharmonious orchestration. It is the apparent ease and success with which he enters into the spirit of this music, which gives rise to my doubts about Straram. The details are played with an over-sweetness and honeyed style which tend to accentuate their character. It is not something like Gilbert and Sullivan or Johann Strauss in the gay humorous tone of which one can enter with wholeheartedness and be all the better for it; it seems as if contact must be to some degree contaminating. But I shall reserve judgment and to the best of my ability keep my mind open and unprejudiced until I hear something which shall add to or subtract to the impression of the conductor here conveyed.

It might seem that I had said enough, but the beauty of the recording is such that I cannot let it pass. The unusual smoothness and sweetness with which every one of the instrumentalists seems to play is captured with a fidelity which truly augurs great things for the future. If only an orchestra of this size, possessing such perfection of tone quality,—with perhaps a little added crispness—could be reproduced in such ideal fashion in every smallest nuance playing Mozart, we should be happy indeed. For the novelty of the work and orchestra, the super-promptness of release, and the quality of recording we must salute Columbia.

R. H. S. P.

To Late for Review: Columbia Masterworks Set No. 147, Preludes and Fugues Nos. 10 to 17 from the "Well-Tempered Clavier."

Columbia MASTERWORKS*

RICHARD STRAUSS

Le Bourgeois Gentilhomme

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Columbia Masterworks Set No. 148

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Siegfried

Simply naming the orchestras, conductors and a few of the singers will go a long way toward "selling" you on this recording. They are... The London Symphony, directed by Albert Coates and Professor Robert Heger (that is something to a Wagnerian!), The Berlin State Opera Orchestra, directed by Dr. Leo Blech, and The Vienna State Opera Orchestra, directed by Karl Alwin! Some of the artists are Lauritz Melchior (much praised at Bayreuth this past summer), Maria Olczewska, Albert Reiss and Emil Schipper... an array of Wagnerian luminaries of the first magnitude!

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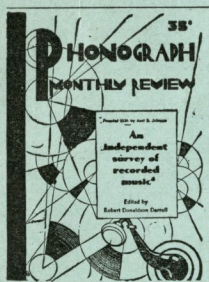
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Siegfried

WAGNER: *Siegfried*, in twenty parts. VICTOR Masterpiece Set M-83 (10 D12s, alb., \$15.00).

Cast

Siegfried	LAURITZ MELCHIOR
Bruennhilde	RUDOLF LAUBENTHAL
Wotan	FRIEDA LEIDER
Erda	RUDOLF BOECKELMANN
Miwe	EMIL SCHOPPER
Waldvogel	MARIA OLCZEWSKA
	ABERT REISS
	NORA GRUHN

THE LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES and ROBERT HEGGER; the BERLIN STATE ORCHESTRA, conducted by LEO BLECH; the VIENNA STATE ORCHESTRA, conducted by KARL ALWIN.

This new album of *Siegfried* is a very composite one, consisting of seven sides from a *Siegfried-Rheingold* album issued about a year and a half ago by H. M. V., the five records which made up the more recent H. M. V. *Siegfried* set, plus three entirely new sides (Siegfried's arrival on the rock to the awakening of Brünnhilde). Although this combination is in many ways a happy idea, giving us much that is new, and although it gives opportunity for some interesting comparisons, it also causes a decided unevenness in the quality of the recording and performance which prevents the album as a whole being termed the finest Wagnerian set so far available—a statement which has been made in regard to the five record issue, and which can certainly be most heartily endorsed for all the Melchior records here.

While it would be foolish to claim *Siegfried* as the greatest opera of the *Ring*, it is surely the most gay and vivacious. As some writer has said, if one regard the whole *Ring* as a gigantic symphony, *Siegfried* is certainly the *Scherzo*, brimming over as it is with life and spirits. It is indeed impossible to imagine the buoyant, carefree nature of the youthful untutored *Naturmensch*, often cruel in its ignorance, more perfectly expressed than it is in the part of the music devoted to Siegfried himself. On the other hand, Wagner seems not so successful in his portrayal of this nature when stirred by love, as in the episode at the end of the third act. However, if it is for its youthful qualities that one most values the opera, he must admit that, although in other respects the selections here presented are not always the wisest possible, almost all the music pertaining to the hero is presented. Nevertheless, this is the least complete of the Wagnerian sets so far (although a good deal of it is not as great a loss as it might be in some of the others), and I think that it would be of interest to give a resumé of the parts represented. Act I, the first side begins on p. 76 of the Schott edition of the Klindworth piano transcription and continued to p. 87; parts 2, 3 and 4 contain the complete music from p. 94 to the end of the act (p. 118) (the forging of the sword). Act II: parts 5 and 6 cover pp. 150-162 (the *Waldweben*), and parts 7 and 8, pp. 196-207 (Siegfried learns of Brünnhilde) the end of the act. Act III: parts 9-12, pp. 208-228 (the prelude and Erda scene complete); parts 13 and 14, pp. 239-252 (the end of the Wanderer interview, and the ascent); parts 15-18, pp. 253-267 (Siegfried's Soliloquy and Brünnhilde's awakening-; part 19, pp. 283-88 part 20 pp. 289-90, 291-299 (love duet and finale). In the second act I think that the conflict with the Dragon might well have been included, thus the excellently descriptive music would have been given an opportunity to prove its worth unencumbered by a ludicrous and unconvincing stage spectacle. It is with the last act that one may quarrel; however, as can be seen it is, with negligible excisions almost complete, whereas, in my opinion, all of the music after Siegfried's arrival on the Walküre Rock (6 sides) shows a decline in power—since something had to be cut, why not more of this, allowing us to have the orchestral preludes to Acts I and II and other more important matter therein contained? But let us not seem to show ourselves ungrateful for great blessings.

I shall take up the records of the London contingent first. Since, as we have before stated, this opera depends primarily on its hero for success, there can be no question of its over-

whelming triumph on these discs. Melchior is an ideal Siegfried, and he is certainly at the top of his form here. In fact, until one has heard these records, or the man himself, one is quite unfitted to form a judgment on his supreme excellence as a Wagnerian tenor. His perfection is not merely in voice and enunciation, however, but in spirit, which is so important in this vigorous music of youth. Listen to the unforced and overflowing enthusiasm with which he sings the superb music of the sword forging. The venerable Albert Reiss is in a role where vocal beauty is less important than inflection and impersonation and he performs a real feat in his projection of the personality of the slinking little dwarf. In the case of Rudolf Boeckelmann, I think that the majesty of his voice and the dignity of his interpretation need not again be stressed. Even the part of the *Waldvogel* is sung with a felicitous suppleness and dexterity.

Finally one comes to Coates. Although I differ from him in many other things, my admiration for his Wagnerian readings continually increases. This time he is never below and generally above his usual level. The forging scene gives him an opportunity which he is not slow in taking, and the music, with the flames is whipped to white and thrilling heat. The other high spot is in the great scene where Siegfried breaks Wotan's spear and dashes up the fire-mountain. It is the excellence of the recording, however, in combination with the above-mentioned excellences, which entitles these discs to be termed supreme. The apparent miracle, for which we have long been crying—a prominent and fully balanced orchestral part which at the same time does not smother the voices—is here attained. Every instrument is perfectly clear and in the foreground, and yet the voice is at all times perfectly in proportion and reproduced with amazing realism. This ideal condition is perhaps not perfectly realized in the first act, but the scene with Wotan leaves nothing to be desired. In fact, these two sides rank among the very best in existence from a purely mechanical standpoint—they must be heard to be appreciated. This wonderful clarity is continued in Siegfried's soliloquy (note the delicacy and purity of the opening bars for strings), although, of course, it is not necessary to cope with the problem of such great volume.

The impression given by the Viennese Ensemble is distinctly inferior but still good. Emil Schipper's voice has not the power and weight necessary for the part, and he hence appears a little strained and lacking in perfect assurance. Olczewska is undoubtedly a fine singer, but she is not tonally at her best here, although her characterization is convincing. Karl Alwin does not make the music as grand and overpoweringly impressive as it could be, but this defect is also partly caused by the fact that the orchestra is too much in the background and is not allowed its full sonority.

Last come the three Berlin sides. It is really extremely unfortunate that, although they would in any case seem poor, they should be brought into competition with the London recordings. The conducting and Mme. Leider's singing are not especially at fault, but Laubenthal is painfully deficient and the recording is far from what it should be. However, one must give thanks that the other parts of this first album were amplified and remade so splendidly.

For a complete *Ring* we must now await only a *Rheingold* album, and possibly the filling up of a few blanks in this one—events which surely cannot be long in taking place now.

R. H. S. PHILLIPS

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ORCHESTRA

HANDEL: *The Messiah*—"Pastoral Symphony," and BACH (orch. STOKOWSKI): *Prelude in B minor* (Well Tempered Clavichord, Vol. I, No. 24), played by the PHILADELPHIA ORCHESTRA conducted by LEOPOLD STOKOWSKI. VICTOR 7316 (D12, \$2.00).

Dr. Stokowski can be depended upon for an annual Christmas release exemplifying his own and his orchestra's talents within the confines of a single disc no less ably than they are revealed in their major recordings. This is the first Handel we have had from the Philadelphians. I don't know how well the orchestra's machined force and the conductor's electrifying touch would become, say, a concerto grosso, but in this meditative pastoral entr'acte from the *Messiah*, orchestra and leader are in gracious mood. The performance is not merely conventionally expressive; it is warmly heartfelt. A fitting companion disc to the *Shepherds' Christmas Music* of Bach released last year. It is interesting to compare the two great musical geniuses in their depiction of this identical scene of the *Shepherds' Vigil*. Bach is represented again on the other side of the present disc in the conductor's own orchestration of the last prelude in the first book of the Well Tempered Clavichord. As in the E flat minor prelude earlier recorded, an orchestral transcription does not become this inherently piano music as well as the more broadly drawn Toccata and Fugue, Passacaglia, and chorale preludes, transcribed with such telling effect by Stokowski. Yet the piece is a charmingly solemn one, singing its grave little song above the steadily marching pizzicato bass. The many and felicitously used suspensions come out more effectively than on the piano, yet the perfectly legato string tone savors a trifle too much—for some ears at least—of linked sweetness long drawn out, an impression which is heightened by the expressiveness of the playing.

CARL BUSCH: *Ozarka Suite—At Sunset* and *The Hill-Billies' Dance*, and RUSSIAN (arr. ALBERT STOESSSEL): *Song of the Volga Boatmen*, played by the NATIONAL HIGH SCHOOL ORCHESTRA, conducted by JOSEPH E. MADDY. VICTOR (November special release) 35974 (D12, \$1.25).

This disc has been previously issued in the Victor Educational lists and reviewed on page 138 of the January 1930 issue, P. M. R. The National High School Orchestra is made up of students at the great music camp at Interlochen, Michigan, described in an article by Mr. Elbridge W. Newton in the December 1929 issue. Stoessel's "choral-symphonic paraphrase" of the boatmen's song is—as its sub-title indicates—fairly elaborate, but its effectiveness does not quite live up to its ambitiousness. The Busch pieces are respectively MacDowellian and Graingerian, yet unpretentious and pleasantly spirited.

R. O. B.

WAGNER: *A Faust Overture*, 2 parts, played by the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES, VICTOR (November special list) 9734 (D 12, \$1.50).

See page thirty of the October issue for some notes on this music).

Considering the circumstances under which this overture came into being, it cannot fail to be of interest to every Wagnerite. It was after being thrilled by a performance of the Beethoven *Ninth* that Wagner decided to compose a symphony of his own under its influence and more or less closely connected with Goethe's *Faust*. In his excitement the first movement, depicting the solitude of Faust was immediately noted down. The second, which was to have concerned itself with Margarete, was interrupted by the composition of the *Fliegender Holländer* and was never finished. Upon seeing the fragment, Liszt advised an expansion of the middle section, and finally in 1855 Wagner completely revised and rescored it, publishing it as a self-contained "overture." Although I cannot share the extreme enthusiasm expressed by Dannreuther in the *Oxford History of Music*—he claims it to be superior, or at least equal in form to any of the classic overtures—it is nevertheless not negligible as music. Would that all who wrote in enthusiastic imitation of a youthful ideal might be nearly as successful. Possessing a sombre and broodingly passionate quality it has a definite and well conveyed relation to the subject proposed—the solitude of Faust. Coates as one would imagine proves an ideal interpreter and gives the music the best presentation possible.

Many passages under his virile conducting remind us of what was to come from the pen of the same composer. The rich and full-voiced recording is an able assistant in conveying the proper impression.

GOLDMARK: *Sakuntala* — Overture, op. 15, four parts, played by the VICTOR SYMPHONY ORCHESTRA conducted by ROSARIO BOURDON. VICTOR 22535-6, (2 D10s, \$1.50).

Although we can perhaps agree with Hanslick as to the wealth of orchestral colour displayed, this work of 1865 can have little other validity for us. The sentimentality of the melodies which, although they are liberally scattered are apparently almost entirely with integration, is very far distant from our outlook. Goldmark shows well that he was a musician by nature, rather than by training, with an innate flair for orchestral effect.

This is the first American electrical version, and it should, I think, satisfy most admirers of the music. Bourdon's reading gives a curious impression of restraint and almost of suppression up until the very end, but on the other hand the full tonal lushness and richness are excellently brought out and reproduced.

PEDROTTI: *Tutti in maschera*—Overture, played by MILAN SYMPHONY ORCHESTRA, conducted by Cav. LORENZO MOLAJOLI. COLUMBIA 50250-D (D12, \$1.25).

Tutti in maschera is regarded as the masterpiece of Carlo Pedrotti (1817-1893) a formerly celebrated composer of light opera buffa whose hey-day came just after the middle of the last century. This overture contains many charming tunes of a slightly sentimental cast, but not too much so to be thoroughly enjoyed if one takes it in the proper spirit. Molajoli certainly does so, and conducts it with just the right touch. It also proves to be a beautiful example of absolute clarity and balance in orchestral recording of the less heavy and sensational type.

SIDNEY JONES (arr. ZEITLBERGER): *The Geisha—Pot-pourri*, played by MAREK WEBER AND HIS ORCHESTRA. VICTOR V-50028 (D12, 01.25).

The *Geisha* was an British operetta exceedingly popular two or three decades ago. The first part of this potpourri has several excellent waltz melodies of a gayety strongly Viennese in flavour, although afterward it rather declines to triteness. Weber is, of course, the ideal choice for such music and makes it seem as sparkling as it can.

BELLINI: *Norma*—Overture and CHOPIN: *Polonaise Militaire* (Polonaise in A major, op. 40 No. 1), played by a symphony orchestra conducted by DR. WEISSMANN. COLUMBIA G-50259-D. (O12, \$1.25).

Although the *Norma* is not among the best overtures, Dr. Weissmann expends his talents on it with liberality. The orchestrated *Polonaise* is played in blustering fashion, with much clashing of cymbals. The cornet is not an especial addition and has a tendency to shrillness.

R. H. S. P.

EUGENE GOOSSENS: *Judith-Ballet Music*, played by the NEW SYMPHONY ORCHESTRA conducted by the Composer. (Part one has an incidental solo by ARTHUR FEAR). VICTOR (November special list). 9740 (D 12, \$1.50).

The opera *Judith* was first performed at Covent Garden, June 25, 1929, with Göta Ljungberg as Judith and Arthur Fear as Holofernes. The young English modernist utilizes the familiar legend which has also recently attracted Arthur Honegger to write a setting. In this case the libretto was by Arnold Bennett. The music is admirably constructed, with economy of means and only moderate use of dissonance. It is rarely emotional, and sensual, more by context than by actual performance. The baritone Arthur Fear, who created the role of Holofernes sings the few words allotted to this character as he bids Judith and the others to dance. "What aileth me, Begoo-Strange fears affright my soul! Wilder I say, command wilder measure!" The composer lavishes more care on his composition than probably anyone else would care to or know how to! The orchestral performance, per se, is a fine one and lovers of the unusual moderns will enjoy this record.

R. B.

See also reviews of two Schumann symphonies (page 86); the *Damrosch* series (page 87); Ravel's *Daphnis et Chloé* (page 88); Bach-Schönberg chorale preludes (page 89); and *Le Bourgeois Gentilhomme* suite (page 90).

Operatic

PUCCINI: *Manon Lescaut*—"In quelle trine morbide" and "*L'Ora, O Tirsi*" (Manon's Minuet), sung in Italian by FRANCES ALDA with orchestral accompaniments. VICTOR (November special list) 1474 (D10, \$1.50).

One thrice familiar aria and a less-known one from the Puccini setting of the Abbé Prevost's novel. The role of Manon was one of Madame Alda's most fortunate ones and she sings these excerpts with familiar charm and beauty of voice. It is interesting to contrast her genuinely operatic singing of "In quelle trine" with that of Anna Case a few months back, and to note how two versions can at once be so felicitous and yet so dissimilar.

HENRI FEVRIER: *Monna Vanna*—*Air de Prinzipalle*, and *Air de la Main* ("Elle est à moi") sung in French by FERNAND ANSSEAU, with orchestral accompaniments. VICTOR (November special list) 1471 (D10, \$1.50).

A splendid recording by a tenor who, strange to say, appears to greater advantage vocally on records than he does on the operatic stage. These excerpts from this semi-familiar opera are sung with the utmost élan and tonal beauty. The part of Prinzipalle was one of Lucien Muratore's greatest and it is high praise indeed to say that this recording is reminiscent of his performance. The orchestral accompaniment is worthy, too, of the highest praise. In fact, the effect is such that any moment one expects to hear Mary Garden continue the scene with her matchless understanding of French operatic expression. This is the sort of thing that cries out for her and the extraordinary gifts which have made her unique among modern singing actresses.

The present arias are respectively, the monologue which Prinzipalle sings in his tent before the arrival of Vanna, and later when he recognizes his overwhelming love for her. Judging from these, there must be other music from this and similar operas which well deserves reviving.

TOSTI: *L'Ultima Canzone*, and BUZZI-PECCIA: *Lolita*, sung in Italian by ARMAND TOKATYAN with orchestral accompaniments. VICTOR 7318 (D12, \$2.00).

Two semi-familiar repertory numbers, (there was a remembered record of *Lolita* by George Hamlin), sung with unbounded enthusiasm by this personable and rising Metropolitan tenor. The manner in which Mr. Tokatyan has worked in the last year or two to free his voice is remarkable and the extreme tightness which used to hamper it has almost entirely disappeared. The present recording is greatly over-sonant but the quality of the voice itself is very fine.

WAGNER: *Der Fliegende Holländer*—*Traut Ihr Das Schiff und Doch, dass der arme mann* (Senta's Ballad) Act 2, sung in German by ELISABETH RETHBERG with orchestral accompaniments. VICTOR 1477 (D10, \$1.50).

Madame Rethberg appears to greater advantage in this record than she has in any other of her American releases. Not only is her recorded voice of unwonted perfection but the taxing ballad is sung with a dreamy beauty and in other passages with a dramatic fire that it rarely receives. One is made to feel the inevitable destiny of this strange girl whose fate was death for love. The current revival at the Metropolitan finds its echo in this and other recent recordings from the same opera. It is interesting to note again faint stirrings of the later and immeasurably greater Wagner:—the beginnings of the leit-motive and the characterization by music which was to culminate in *Tristan* and *Die Meistersinger*!

WAGNER: *Meistersinger-Wahn! Wahn! Ueberall Wahn* and *Ein Kobold half wohl da!* sung in German by FRIEDRICH SCHORR, accompanied by the Berlin State Opera Orchestra, conducted by DR. LEO BLECH. VICTOR 7319 (D12, \$2.00).

A favorite passage from the greatest of all "musical comedies." Mr. Schorr sings this music as to the manner born giving it exactly the homely, humorous and altogether human touch that it demands. The motive of philosophy is heard at the beginning of side one and restated later, while the motive of Eva's love occurs shortly after the beginning of Side two, after the word "geschah." Shortly afterwards the Beckmesser motive occurs with the cudgelling motive introduced after the word "Gluhwurm." As the genial Sachs exclaims, "Johannistag," the motive of the Festival of St. John appears with Walter's motive closely following it. This is a passage

in which Wagner's genius burns most brightly and the present performance echoes this greatness superbly. Especial praise should go again to Dr. Blech for his splendid understanding of the orchestral values and for providing such a background for Mr. Schorr's fine Sachs.

FAUST—*Kermesse Scene* and *Waltz—"Ainsi Que La Brise Légère,"* sung by the METROPOLITAN OPERA CHORUS with the orchestra of the Metropolitan Opera under the direction of GIULO SETTI. VICTOR 9697 (D12, \$1.50).

Stirring rendition of these hackneyed scenes from the immortal Faust. In common with many other records this month it is over-sonant but phonophiles will have no difficulty in remedying this trouble.

See also review of "*Siegfried*" on page 95.

Songs

BEETHOVEN: *Adelaide* sung in German by HEINRICH SCHLUSNUS, with piano accompaniment by FRANZ RUPP. BRUNSWICK 90104 (D12, \$1.50).

The great German baritone appears to splendid advantage in this beautiful song. Although the artistic merit of dividing it half-way is seriously to be questioned this will not prevent every lover of the great lieder from hastening to acquire this record. I have mentioned at other times in this magazine the beauty of Herr Schlusnus' voice, of his impeccable diction and the extraordinary communicative power in his singing which seems to give to his most carefully studied performance the priceless feeling of spontaneity. Let us hope that his appearances in this country will be the occasion of many more releases like these. I cannot find this release in the list of his records that Herr Schlusnus sent me some time ago, so I presume it is a comparatively new one. There are some of the older ones, however, that certainly deserve a hearing and a re-pressing in this country. Franz Rupp's accompaniment of the difficult song should also be heartily commended.

GRETCHANINOFF: *Over the Steppe* and RACHMANINOFF: *In the Silence of the Night* sung in English by ALEXANDER KISSELBURGH with piano accompaniments. COLUMBIA 2306-D (D10, 75c).

This excellent baritone gives his best recorded performance to date. The familiar songs are admirably suited to his vocal style and from a mechanical standpoint, the recording, in its rapid improvement, probably presents his voice to much better advantage than in past releases.

ELGAR: *Pleading*, and HULLAH: *Three Fishers Went Sailing*, sung in English by LOUIS GRAVEURE with piano accompaniments by WALTER GOLDE. COLUMBIA 2314-D (D 10, \$.75).

Two songs in English sung by Louis Graveure with his new pseudo-tenor. This voice, by the way, does not improve by further acquaintance and the type of music which he chooses to record fails to demonstrate its value at all. Perhaps if he were to sing some of the showier operatic arias this would not be the case. There are certainly features in the art of this truly fine singer that will well bear reviving, but the present release is hardly a case in point.

RICHARD STRAUSS: *Wiegenlied*, and *Ständchen No. 2*, Op. 17, sung in German by ELIZABETH SCHUMANN, with piano and orchestral accompaniment respectively. VICTOR (November special list) 7210 (D12, \$2.99).

One of the "perfect" recording voices sings two of the most beautiful of the German lieder with ravishing effect. A lovely voice, impeccable diction, and genuine flair for the music! It will be remembered that Madame Schumann was the interpretative medium for Dr. Strauss when the noted composer made a concert tour of these United States some years ago. The result of this musical companionship is demonstrated by the present recordings. I urge every lieder lover to acquire this release with the least possible delay.

ROSSINI: *Stabat Mater-Pro Peccatis* (For his People), and CESAR FRANCK: *LA PROCESSION*, sung in Latin and French respectively, with orchestral accompaniments, by MARCEL JOURNET. VICTOR (November special list) 7289 (D12, \$2.00).

The great French basso sings two noted numbers in his characteristic style. The song by Franck with its lofty significance and its hymn-like serenity is a fitting companion to an excerpt from one of the best-known religious works by that laziest and most successful of Italian composers—Rossini.

R. B.

CHRISTMAS RECORDS

LUTHER (ait. HACKENBERGER): *Von Himmel hoch da komm' ich her* and *Lobt, Gott, Ihr Christen allzugleich* played by a brass ensemble conducted by PROFESSOR HUGO RUEDEL. VICTOR (German list) V-6093. (D10, \$.75.)

Ruedel here very properly permits these noble chorale melodies to speak entirely for themselves which they do most eloquently. How sickly are some nineteenth century hymns after the solid faith expressed here! The brass ensemble proves an excellent medium, perhaps to be surpassed only by an unaccompanied chorus.

AMES: *All on a Christmas Morning Idyl* and *Wheeler: The Little Clock on the Mantel*, played by the EASTBOURNE MUNICIPAL BAND, conducted by H. G. AMERS. COLUMBIA 2304-D. (D 10, \$.75).

TRADITIONAL: *Good King Wenceslas* and *O Come all ye faithful*, cornet solos played by JACK MACKINTOSH, with organ accompaniment by F. CURZON. COLUMBIA 2305-D. (1D 10, \$.75).

GRUBER: *Stille Nacht* and TRADITIONAL: *O du Frohliche, O du Selige*, violin solos played by MARECK WEBER with orchestra. VICTOR V-58. (1D 10, \$.75).

The Same, played by DAJOS BELA AND HIS CONCERT ORCHESTRA. COLUMBIA G-50255-D (1D 12, \$1.25).

The *Idyl* is a rather good selection of carols played in clean spirited style. The number on the reverse side is a descriptive one.

The *Good King Wenceslas* and its companion would have been better played by a brass ensemble like the chorales above, but the cornetist has the proper feeling, which reminds one of the *waits* so familiar in England.

Marek Weber presents the two long-tried Christmas numbers with slightly less sentimentality than one might have feared, but, nevertheless, violin solo with organ, bells, etc. remain as not the ideal medium. In the *O du Frohliche*, especially, a sort of *vox humana* tone is attempted which is very objectionable. Under Dajos Bela, the melodies find themselves still more bedizened. It is probably the better try of the two as it includes more variations with different instruments such as chimes, the inevitable violin with piano alone, and with xylophone.

Merry Christmas—Potpourri, played by DAJOS BELA'S ORCHESTRA. COLUMBIA (German list) G-55218-F (D12, \$1.25).

An Odeon-Parlophone re-pressing in the ever-popular series of German Christmas hymns. The recording is tremendously powerful, and performance is in sonorous, fervent Teutonic style.

GRUBER: *Stille Nacht* and TRADITIONAL: *O du Frohliche*, sung in German by the MALE CHORUS OF THE BERLIN SINGING TEACHERS' SOCIETY conducted by HUGO RUEDEL. BRUNSWICK 90100. (D12, \$1.50).

The Same, sung in German by the BOYS AND GIRLS CHORUS OF BROOKLYN, conducted by JOSEPH HELLINGHOUSER, with piano, bells and strings. VICTOR V-56058 (D12, \$1.25).

A comparison of these two disks is very instructive for it shows that in dealing with some pieces, something besides a purely musical ensemble must be used—that of propriety. Considered purely on the grounds of technical excellence, a comparison would naturally be absurd and impossible. The Berlin Singing Teachers' Chorus is obviously an extremely fine body of male singers, excellently trained and conducted by a man known for his good results. Their execution of these two Christmas hymns may be regarded as beautiful examples of singing and interpretation. The great difficulty is that, particularly in the *Stille Nacht* they try to interpret something which is not there. Their delicate *pianos* and *fortes* do not help but rather hinder the ultimate effect. On the other hand, whereas no one would think of saying that the Brooklyn children have an equal technique, I do think that anyone who has any Christmas sentiment, would prefer their record, with its plain, straightforward interpretation and winning freshness. This is the best singing by children that I have heard. One can regret only the interludes and the fact that it was necessary for the piano to pound out the rhythm quite so woodenly.

GOTOVAC: *Koleda* (Christmas Carols), two parts, sung in Czechish by the male CHORUS OF AKADEMSKO PENACKO DRUSTVO "OBILIC," with orchestra, conducted by MATACIC. VICTOR (foreign list) V-53001. (D12, \$1.25).

As Christmas Carols, this music is certainly strange to one's ears. The dances from *Prince Igor* are perhaps the first things that would come to mind after a hearing of them. Although a composer's name is given, it is certainly most characteristically folk-music. The orchestration with its pounding drums, pipes and cymbals is barbarically effective in the highest degree. The chorus consists of fine singers who seem to put the greatest sincerity into their work. If not as religious music, this will certainly appeal as an outstanding example to everyone interested in rhythms and counter rhythms and the naturalistic in music.

CHORAL

BACH, J. S.: *Sing unto the Lord* ("Dir, dir, Jehovah will ich singen"), and *Let everything that hath breath praise the Lord* (*Lasst loben den Herrn*), sung in German by the CHOIR OF THE THOMASKIRCHE, LEIPZIG, conducted by KARL STRAUBE. BRUNSWICK 90101 (D12, \$1.50).

A very particular interest must be attached to this record because of the associations with Bach which the Thomaskirche and its choir carry with them. One wonders how the singing as here represented compares with that in the master's day. Still further interest is aroused by the name of the conductor, Karl Straube. Born in 1873, he was organist of the Thomaskirche from 1902-1918, since which date he has filled Bach's own proposition of *Cantor* in the Thomasschule. The general opinion given in Grove ranks him as the finest organist which Germany has produced in recent generations—not excepting Reger, at one time his rival. He is an unrivalled improviser and is almost equally famed as a choral conductor, having organized and directed numerous Bach and Handel festivals.

The first number is introduced by an organ prelude which is richly sonorous, but one is rather disappointed in the choir (which sings unaccompanied in both numbers). The impression is one of indefiniteness and lack of precision. These faults are quite effaced in the *Lasst loben*, however, where the rhythmic virility is very exhilarating. But its spirit cannot conceal an actual defect of the choir itself. Although boys are apt to be unsatisfactory, the tone of these seems to be particularly shrill and unpleasant, probably one somewhat to the type of music which they are called upon to sing. The recording, moreover, has tended rather to accentuate than to cover up this, since the soprano section would seem to have been played very near the microphone, so that it tends to be very much out of proportion to the rest. It is, therefore, all to the singers' credit that they make the lower and middle parts in *Lasst loben* as clear as they do.

We look forward to more from such a traditional source in which it will perhaps be done greater justice. Some of the chorales would seem a good choice, where the boys' voices would not be so strained.

VERDI: *Otello—Fuoco di gioia* and *La tempesta* sung in Italian by the MILAN OPERA CHORUS with orchestral accompaniment. COLUMBIA 50253 (D12, \$1.25).

Two choral numbers stirringly sung by the Milan Opera Chorus, from one of Verdi's masterpieces. The music itself is an extraordinary example of choral writing and is greatly aided by the splendid performance given here. The sheer power of sound, however, is overpowering to say the least.

Hymns of Praise, sung by Trinity Choir with organ accompaniments. VICTOR 36028 (D12, \$1.25).

The two sides comprise ten of the most familiar hymns including *Lead, Kindly Light*, *Rock of Ages*, *Abide With Me*, *Nearer, My God, to Thee*, the *Doxology* etc., sung with familiar merit by Trinity Choir. Recommended to all hymn-lovers.

BARING-GOULD: *Now the day is over* and DYKES: *Eternal Father, strong to save*, sung in English by the TEMPLE QUARTET, with organ accompaniment. COLUMBIA 2315-D (D10, \$.75).

The first selection has a particularly dull and unvarying tune (not the familiar one), but the second is somewhat more interesting in this respect. They are sung in a simple unemotionalized fashion without any attempt at "interpretation" by the Temple Quartet which seems a thoroughly competent organization for such work.

R.H.S.P.

INSTRUMENTAL

Piano

BACH (arranged from VIVALDI). *Organ Concerto in A Minor*—First Movement, Allegro; and *Two Chorale-preludes*—(a) in G Major; (b) in B Major, piano solos played by SAMUEL FEINBERG. BRUNSWICK 90102. (D12, \$1.50).

The *Concerto* movement as here played has passed through several changes before reaching us. Beginning as the sixth *Concerto* of Antonio Vivaldi for two solo violins, with parts for first and second violin, viola, violincello, bass and cembalo, it was transcribed by Bach, with three others, for organ solo (manual and pedal), and it is here presented as a piano solo (transcriber unaccredited).

Samuel Eugenievich Feinberg, composer and pianist, was born in Odessa in 1890. I know nothing else about him, but his playing of the *concerto* movement is masterly. Still more so, however, is it in the case of the two chorale-preludes, particularly in the tumultuous second. He has everything which could be desired for the playing of these numbers—weight and largeness of tone, a crisp and splendidly virile rhythmic sense (beginning of the first prelude for instance). In fact the effect is really very much that of an organ, partially, perhaps, because of a clever transcription, but chiefly from the shadings, amounting almost to shiftings of tone color, and from dynamic variation. Whether Mr. Feinberg would be equally successful with 19th century "pianistic" music is another question, but in this type he certainly gets a tremendous effect. The recording, which is powerful and realistic is a great aid to him. I am sure that every true lover of Bach will agree that we cannot have too many more such magnificent discs from this pianist via the Brunswick Company, which has brought another new star into the phonographic firmament.

CHOPIN: *Etude in E major*, Op. 10, No. 3, and *Etude in A minor*, Op. 25, No. 11, played by ALEXANDER BRAILOWSKY. BRUNSWICK 90103 (D12, \$1.50).

The excellent Brailowsky series grows apace, this month with two favorite Chopin etudes. The E major study is familiar in vocal transcriptions, recorded as a solo by Nina Koshetz and as a trio by members of Balieff's Chauve Souris Company. Brailowsky's playing of the original piano version is not as poetical as that by Bachaus, but it is handled with firm, even touch; the reading is carefully planned and executed. The A minor etude is likewise a clean-cut, forcible exposition, but here the pianist's straightforwardness is more becoming to the music. The various voices are brought out with splendid individuality and sonority. The recording is similarly vigorous, transmitting Brailowsky's decisive, ringing tone with striking force and realism. The disc is in marked contrast to the previous records of this study where the shattering passage work and the boldly declamatory motif lost much of their force through the veiled or romantic quality of the recording. (The etude is mislabelled No. 4 in Opus 25; it is correctly the 11th, often subtitled "The Winter Wind.")

SCHUMANN: *Aufschwung*, Op. 12, No. 2, and PADEREWSKI: *Cracovienne Fantastique*, Op. 14, No. 6, played by IGNACE HILSBERG. BRUNSWICK 4931 (D10, 75c).

This is the first Hilsberg release I have heard since his attractive coupling of a Scriabin etude with two Chasins preludes. The pieces he plays here are hardly as out of the ordinary, but they are far from hackneyed on discs—these are the first electrical recordings in this country at least. In the acoustical days *Aufschwung* was out by Samaroff and the *Cracovienne* by the composer; probably there were other versions. The Paderewski piece is one of the most effective products of the great pianist's composing days. Its sturdy martial swing is well brought out in this energetic and bouncing performance. *Aufschwung* ("Soaring") is taken with even greater animation, although Hilsberg's tendency to rush, takes a trifle off the smoothness of the music's swoop through space. The recording handles the full bodied piano tone with ease. It is good to see Schumann's piano works gradually achieve the phonographic attention they deserve. More of the *Fantasiestücke* (Op. 12) would be welcome to place beside Hilsberg's *Aufschwung*, Bauer's *In der Nacht*, and Moisevitch's *Grillen* records.

DE FALLA: *Ritual Fire Dance*, and HALFFTER: *Dance of the Shepherdess*, played by JOSE ECHANIZ. COLUMBIA 50258-D (D12, \$1.25).

I have never felt that Echaniz, a young Cuban pianist, was fully represented by his recordings. The few discs he has made over the course of two or three years are all capably enough played, but one never feels in them the impact of a genuine personality. The present release gives a clearer impression of the pianist and his characteristics. The crackling *Fire Dance* from De Falla's *El amor brujo* has been recorded a half dozen or more times in both piano and orchestral versions, but Echaniz' version is markedly distinctive from any of the others. It is curiously subdued and restrained, held in check so strongly that one feels it is almost stilted at times, and yet brisk and plangent enough at others. It may not be as effective a concert performance as those recorded by Myra Hess and Brailowsky, but it has as a singular effectiveness of its own. Stimulating as the De Falla performance is, however, it is the piece and the performance on the other side of the record that give me the greater pleasure. (The buoyant piano tone here records more effectively than the harder tone in the *Fire Dance*, which has a tendency to sound muffled and dry.) The composer is De Falla's only pupil, of whom R. D. D. wrote in an article on Recorded Spanish Music (March 1930 issue): "Ernesto Halffter (or Halffter-Escheriche) is in many ways the most promising genius Spain has yet produced. If the *Sinfonietta* that Arbos introduced on his American tours is any fair index to Halffter's powers, and if he can develop and deepen them without losing his joyous humor and spontaneity, a modern Haydn or Domenico Scarlatti is not too much to hope for. His is a rare and unspoiled voice in modern music, and the *Sinfonietta* in D is one of the most delightfully and sheerly alive pieces of contemporary music that I know." The *Danza de la Pastora* that Echaniz plays here with delicious good humor and alertness, surely is no less genuinely "alive." Strongly influenced by Scarlatti's piano works, it is no bloodless copy, but a truly original work by a man who feels and can express the same feelings that Scarlatti felt and expressed. I commend this work to the attention of those who are seeking contemporary music of permanent worth. It is surcharged with geniality and gracefulness, and it is not going to fade out in the way most of today's music fades almost before the ink is dry on the score. Columbia is to be congratulated on adding such a work to phonographic repertory.

Violin

SAMAZEUILH: *Chant d'Espagne*; SERRANO (arr. PERSINGER): *La Canción del Olvido*—Spanish Song; SPOHR: (arr. PERSINGER): *Rondo*, played by YEHUDI MENUHIN, with piano accompaniments by LOUIS PERSINGER. VICTOR 7317 (D12, \$2.00).

Master Menuhin (or his mentor) is nothing if not catholic in his tastes. A good many recording fiddlers of vastly greater experience and reknown might take the wunderkind's example to heart and confine themselves less exclusively to the threadbare recital repertory. Two of the three S's represented here are contemporaries; the third is a faded eminentissimo of the early nineteenth century. José Serrano (b. 1873) is a popular Spanish composer of stage successes, notably the *zarzuela*, "La Canción del Olvido," from which the present tiny song is taken. Sr. Serrano knows how to write facily, tunefully, and to stop promptly before his material is drained dry. (William Sewall Marsh's "Musical Spain from A to Z" gives a list of other recordings of Serrano compositions in the Columbia and Victor Spanish lists.) The bland Spanish melody is followed by chipperly bouncing *Rondo* unearthed from the moss-grown ruins of once extensive and honored works—those of Louis Spohr, violinist, conductor, composer. Judging by this gay trifle (and a serenade for wind and percussion instruments played last year by the Boston Symphony), Spohr's veins ran with good red musical blood. The Spanish Song on the other side of the disc is by a Frenchman, Gustave Samazeuilh (b. 1877), critic as well as composer, and a product of the Schola Cantorum. His melodic line is sensitively drawn with a fine sweep over an undulating piano part in the accompaniment idiom of the French lieder school. Master Menuhin attacks all three pieces with a good feeling for their stylistic individuality. His tone improves constantly, adding new color and intensity to its firmness and breadth.

DE FALLA: *La Vida Breve*—Spanish Dance, and SAINT-SAËNS: *Le Deluge*—Prelude, played by JACQUES THIBAUD, with piano accompaniments by GEORGES DE LAUSNAY. VICTOR (November special list) 7272 (D12, \$2.00).

The De Falla Spanish Dance is quite the rage these days, for fiddlers as well as orchestras. To my mind the piece sounds pretty thin for violin once it has been heard in a spirited orchestral performance, yet the music's irresistibly buoyant surge would be impossible to conceal if it were played on an accordion. Thibaud stands up to it rather less sturdily than Max Rosen—whose recording preceded this by a month or two—but he points the phrases brightly, and his violin tone is thin and resilient without wiriness. The thrice-familiar Saint-Saëns prelude on the other side sounds very fatuous and invertebrate in contrast with the vivid blood coursing through the veins of the Spaniard's music, but Thibaud does it with the proper unctuousness to very polite piano accompaniment by de Lausnay.

KREISLER: *Liebesfreud*, and DRIGO-AUER: *Liebesleid*, played by EFREM ZIMBALIST, with piano accompaniments. COLUMBIA 50257-D (D12, \$1.25).

Zimbalist takes the familiar Kreisler-Viennese air with great decisiveness: a crisp, vibrant performance that contrasts effectively with the quiet, yet firm playing in the plaintive Drigo melody. Both performances avoid much of the suavity that becomes so cloying in the average versions of this type of encore piece.

Guitar

TORROBA: *Preludio* and *Fandanguillo*, played by ANDRES SEGOVIA. VICTOR 1487 (D10, \$1.50).

Torroba is the composer of the Sonatina in A released among Segovia's first recordings. I can find no information on him in either Grove's or Pratt's dictionaries. Presumably he is one of the contemporary Spanish composers who have been led by Segovia's sublimation of the guitar to compose directly for that instrument. His pieces are well turned and fit the guitar idiom perfectly. The musical ideas are not astoundingly original, but they are genial in the prelude, and fantastic in the fandanguillo. The dance has some of the rhapsodic bravura of Turina's fandanguillo, but nothing comparable with the latter piece's tonal sorcery. As in the previous Segovia discs one is amazed afresh at the extraordinary command of tone colors and individualization of the melodic lines, all reproduced perfectly, for the guitar takes to recording with unusual felicity.

Band

STARKE: *With Sword and Lance*, and LATANN: *Light of Foot*, played by the GRENADIER GUARDS, conducted by CAPTAIN GEORGE MILLER. COLUMBIA 2316-D (D10, 75c).

Two vigorous marches played with crisp forcefulness and good festive spirit and crisp rhythms.

LINDEMANN: *Unter dem Grillenbanner*, and HOLZMANN: *Feuert Los!*, played by the GROSSES MILITAERORCHESTER, conducted by PROF. HACKENBERGER. VICTOR (German list) V-6089 (D10, 75c).

The broadly flowing melodic lines of these performances contrast vividly with the sharper outlines of the British Band's playing, yet the marches here possess an even stronger swing, and aided by strong sonorous recording, they are no less effective in their own way.

Theremin Exercises

Two exercise and accompaniment records for use in the study of the Victor Theremin (discussed in the Theremin article in the October 1930 issue of the P. M. R.) are now released for public sale. The discs are green label, ten-inch, and are listed at \$2.00 each. Disc TH-1 contains spoken instructions and scale, arpeggio, broken scale, and pitch control exercises on the piano, to be imitated on the Theremin. The B side comprises piano accompaniments for playing My Old Kentucky Home and In the Gloaming on the Theremin. Disc Th-2 contains similar accompaniments for Bartlett's A Dream, Staub's Sous Bois, Rubinstein's Melody in F, the Largo from the "New World" symphony, and Stults' Sweetest Story Ever Told. The accompaniments are simply and yet flexibly played and are effectively adapted to their purpose. In addition they might also be used to good advantage in accompanying any solo string or wind instrument performances of the same piece.

O. C. O.

POPULAR

Concert

Jack Hylton's orchestra, one of the top-notch British bands, is far too seldom represented on American lists. This month, however, Victor puts out a Hylton coupling of well-turned concert performances of Body and Soul and with a Song in My Heart (36027), the latter one of the most graceful tunes of last season. Both pieces are treated smoothly and sonorously in orthodox concert jazz style. I should like to hear Hylton in some of his more original work for his orchestra is obviously a tremendously capable one with a good ear for tonal niceties. Of quite another style is the Blackstone Trio's old fashioned and highly sentimentalized performances of Love's Old Sweet Song and Silver Threads (Brunswick 4933). Conventional Hawaiian playing is available on Okeh 4921—Honolulu March and Mahina by Palakiko and Paaluh.

Vocal Ensembles

First place goes to the Ritz Quartet (Brunswick 4905) for its vigorous, clean-cut performances of two grand old songs—Away to Rio and Old Man Noah, both written and sung with joyous gusto. In contrasting style, but scarcely less meritoriously recorded, are the fine examples of modern quartet work from the Revelers (Victor 22547)—Sing Something Simple (very neatly turned) and Happy Feet (in luster and more buoyant fashion). The remaining discs are rather overshadowed by these two, but the Kanawha Singers get a good rhythmic swing into Climb Up and Ella Lee (Brunswick 459), with praise for the spirited banjo and guitar accompaniments. Less interesting are the Four Stars in crooned Hawaiian versions of As Long as You Love Me and My Yesterdays (Okeh 41457), and the very affected Reign Massa Jesus and Ding Dong Bells by the modestly termed World Famous Williams Jubilee Singers (Brunswick 7174).

Stars

Chevalier invariably projects so sharply individualized a personality through his songs that one delights in his discs no matter what he sings. It's a Great Life (Victor 22542) is one of his most spirited songs in English, but the more lyrical My Ideal is less becoming to his unique talents. Libby Holman's stage success should focus recognition on the fine discs she has been turning out for Brunswick. The recorded versions of her hits from "Three's a Crowd" (Brunswick 4910), done in more tragic and broader fashion than the Etting and Morgan performances reviewed last month, will command many admirers. From Okeh I like best Bob Blue's jaunty My Baby Just Cares for me (41464), sung with no less vivacity than by Eddie Cantor in "Whoopee." Ruth Etting is represented this month with two Columbia doubles: Laughing at Life and I'm Yours (2318-D), and I'll be Blue and Just a Little Closer (2307-D), all except possibly the last song excellent examples of her clean enunciation and the nice swinging vivacity with which she infuses the orthodox "torch" style.

Miscellaneous Songsters

Jeannette MacDonald leads for Victor with the big hits from her latest film, Lubitsch's "Monte Carlo," Beyond the Blue Horizon and Always in All Ways (22514). The former song, with its pulsating accompaniment, is one of the best of the month's musical offerings, and Miss MacDonald in spite of the somewhat excessive whiteness of her voice does it brilliantly. The coupling is more frankly lyrical but not as well suited to the singer's pre-eminently dramatic style. Aileen Stanley seems anxious to make up for her long recording silence and appears again this month with Wasn't It Nice? and I'll Be Just Thinking of You (22524), one with an emphatic touch of bravado and the other of marked pathos. Johnny Marvin does a very deft and well-polished performance of Bye Bye Blues, coupled with a less distinctive I Still Get a Thrill (22534); Gene Austin offers his customary bland wares in This Side of Paradise and If I Could Be With You (22527); and Jimmie Rodgers, the yodelling brakeman, is promoted to the regular list with a very blue and highly yodellized narrative of High Powered Mama, and the second installment of his popular ballad, In the Jail-House Now (22523).

BRUNSWICK: *Wendell Hall* makes a welcome re-appearance, but unfortunately he deserts his best style—that of the non-sense or hobo song—for a more urbane and less colorful lyricism, expressed in two compositions of his own, *Mellow Moon* and *Land of My Sunset Dreams* (4879). I prefer him in his more rowdy moods, but his talent is still evident here. *Nick Lucas* is one of the cleverest of the stock crooners and succeeds in avoiding a super saccharine solution in his songs. His current versions of *Don't Tell Her* and *Just a Little Closer*, to clever guitar accompaniments (4896). The *Kiss Waltz* and *Go Home and Tell Your Mother* (4900), are good examples of his best work.

Southern

Ken Maynard, the hard-riding star of many a western film reveals an emphatic flair for cowboy balladry in his first record release—a lugubrious *Cowboy's Lament* and gayer (with ad lib yodels) *Lone Star Trail* (Columbia 2310-D). The song hit of the month—Southern—seems to be *Oklahoma Charlie*, a fine tune matched to a grand ballad, and sung to excellent effect by both *Robison and Billings* (Victor V-40322) and the *Black Brothers* (Okeh 45487). The later pair score with the coupling, however, as their sad tale, *Never Leave Your Gal Too Long* (set incongruously to amusing music) has the edge over *Robison and Billings'* over-sweet *Carry Me Back to the Mountains*. A similar incongruity of words and music is observable in *Vernon Dalhart* and *Adelyne Hood's* *The Deacon's Prayer*, a spiritual subject mated to exceedingly jazzy rhythms (Columbia 15610). For novelty pick *Whit Gaydon's* *Hen Cacklin' Piece* and *Tennessee Coon Hunt* (Victor V-40315), spiced with wild vocal and fiddle rooster and hound dog imitations; and *Brown and Sentell's* *Kohalo Rag* and *Spanish Rag*, peppy “guitar and spoon” duets (Okeh 45484).

DANCE

Ohman and Arden

It is difficult to deny first place in the ballroom dance discs this month to Victor's paired pianists and their orchestra, heard at their best in the hits from “*Fine and Dandy*” (22552) and “*Girl Crazy*” (22558). The title song from the former show and *I Got Rhythm* from the latter (the current Gershwin offering) are particularly good; fast, catchy tunes, handled with great zest, and enlivened by vivacious and highly crisp rhythmic passages for pianos alone.

Revivals

Red Nichols' band continues its fine revival series with a first rate coupling of two of the best hits of early jazz days, *Carolina in the Morning* and *Who?*, both piquantly orchestrated and played with a lively, light touch (Brunswick 4925).

The Cream

BRUNSWICK: *The Anglo-Persians* couple two Rumba fox trots on 4934: *Peanut Vendor* and *Lacuona's African Lament*. Both are unusually interesting pieces and well-handled here, though the former is perhaps hardly as effective as the remarkable Cuban recording by *Don Azpiazu* band a few months ago. *Abe Lyman* does well with an energetic *Hullabaloo* coupled with a smooth *Golden Sands* (4912), and again with *Never Swat a Fly*—a Song with words considerably more amusing than are ordinarily to be found in dance hits (4924). The yoeman workers on Brunswick's list are *Jacques Renard* and *Tom Gerun*, each of whom turn out four double-sided discs. Of the *Renard* performance I like best the smooth *Three Little Words* on 4939, the gay *Readin' Ritin' and Rhythm* on 4940, and the exuberant and yet songful treatment of hits from the “*Second Little Show*” on 4918. *Gerun's* best playing—smooth semi-salon style—is found in *Memories of You* (4916), the nicely varied treatment of *If I Could be with You* (4895), and *Sing* (4911).

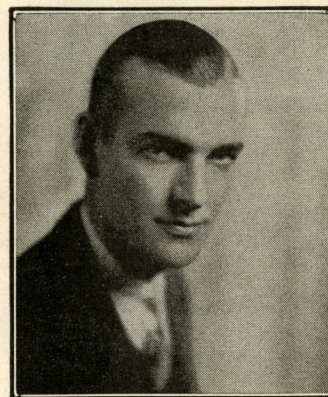
COLUMBIA: The twelve-inch *Lombardo* disc (St. Louis Blues and *Foster Medley*—50256-D) has not reached me in time for

review, but the *Royal Canadians* do well with the long, slow melodic breaths of *Ukulele Moon*, and a vigorous, clear, piquant *Baby's Birthday Party*, which is a very much more interesting piece than its title would lead one to expect (2319). *Ted Lewis* is in typical vein in the long introductory harrange to *Homemade Sunshine*, coupled with a less interesting version of *Laughing at Life* (2311-D). *Smith Ballew*, now an exclusive Columbia artist, offers a debut coupling of a very dapper *You're Simply Delish* and a smoothly balanced *Passing Time With Me* (2320-D). The best of the remainder of the list are *Fred Rich's* *Wasting My Love* (2324-D), *Ted Wallace's* collegiate coupling—*Football Freddie* and *Fraternity Blues* (2322-D), *Merle Johnston's* *Saxophone Quartet* in non-syrupy, interestingly varied versions of *It's a Great Life* and *Always in All Ways* (2313-D), and the *Charleston Chasers'* spirited *Loving You the Way I Do* and *You're Lucky to Me* (2309-D).

OKEH: *Fred Gardner* does well with a gay, peppy *No Trumps*, and an easy going *Daniel's Blues*, mildly hot and strongly Southern, marked by some first class fiddling (41458). Less distinctive are the *Southern Serenaders* in a very quiet version of *Body and Soul* (41456), and *Justin Ring's* orchestra in a pretty *One More Waltz* (41459).

VICTOR: *Roy Shield* and his *Victor Hollywood Orchestra* contrast an ultra-songful treatment of *Song of the Big Trail* with a very vigorous and brisk performance of *Sing Song Girl* (22548). *Bert Lown* make their Victor debut with high class versions of *I'm Yours*—a sure hit—and *Here Comes the Sun* (22541)—both good tunes and played jauntily and with a nice command of varied tone colors and rhythms. *George Olsen* does dapper, danceable performances of the hits from “*Playboy of Paris*” (22544); *Gus Arnheim's* bold, gusty *Peach of a Pair* is coupled with *Reisman's* honeyed *Maybe It's Love* (22546); and the *High Hatters* turn out energetic, high spirited versions of *I Don't Want to Dream* and *Sweet Jennie Lee* (22533).

Smith Ballew



(Exclusive Columbia Artist)

Smith Ballew and his orchestra, one of the most popular of the younger dance ensembles in New York, is the Columbia Phonograph Company's latest exclusive recording acquisition. Ballew is a University of Texas man, and during the past three years has been heard successively at the *Club Richman*, *Whyte's Restaurant* on Fifth Avenue, and *Saltzman's Restaurant* in the Times Square district—where he is now playing. From *Saltzman's* his music is broadcast by the N. B. C.

Ballew is the vocalist of his own ensemble, and the simplicity and natural expressiveness of his singing (attributed by Ballew to not having studied under concert teachers!) has won him a big following among the younger set. Ballew has recorded previously for Okeh, and his first disc as an exclusive Columbia artist (coupling “*You're Simply Delish*” and “*You Were Only Passing Time With Me*”) is released this month.

HOT JAZZ

Earl Hines

The marvellously gifted (jazzically) pianist of Louis Armstrong's orchestra gets only an occasional opportunity to display his talents in solo discs, so connoisseurs of ultra-modern jazz should not let his present coupling of original Caution Blues and A Monday Date (Okeh 8832) slip by. The former is moderately interesting, but the intently rambling Monday Date decidedly extraordinary. Strawinskies and Bartokians will find more than a trace of their cherished modern feeling right here in the often-times depised "popular" lists.

Victor Red Hot List

Joe Venuti slips ahead of even the most celebrated colored orchestras on the Victor "Red Hot Dance Tune" list with some of the best examples of his superb fiddling (further gilded by Ed Lang's guitar) I have yet heard on records—even in the great series from Okeh several years ago. My Man from Caroline is a good tune attractively handled, but I Like a Little Girl Like That is a knock-out (23015). Duke Ellington proffers rather orthodox bland playing in Memories of You and You're Lucy to Me (23017), but his Lindy Hope and Hittin' the Bottle, with their snatches of the Duke's inimitable pianism have the characteristic Ellington polytimbres (23016). Blue Steele's band, usually heard in smooth performances, demonstrates marked hot abilities in addition to their usual gift for sonorous darkly colored tone in Shoo-in' Flies and All Muddled Up (23014), both sauced with fast and furious wa-wa work. For contrast, Hoagy Carmichael animates a dreamy, intimate style of playing with clever arrangements and solo work in Georgia and One Night in Havana (23013), the semi-recitative chorus of the former and the seductive tune of the latter are especially notable.

Various Footwarmers

The Harlem Footwarmers turn in a good piece of slow blues playing in Rocky Mountain Blues, but their Big House Blues possesses unusual qualities (Okeh 8836). The resilient, swooping melodic line and the singular nostalgic atmosphere of the piece make for music to play with that of Earl Hines in attracting the attention of students of the more celebrated modern composers to the oftentimes quite astounding work of the best of the jazzists. Okeh also lists a disc of hot Hawaiian playing—a peppy Right or Wrong and an ingeniously treated Railroad Blues by the Hanulea Entertainers (45420)—which is decidedly more interesting than the usual Hawaiian fare. Brunswick's Jungle Band and Hotsy totsy Gang are represented on 4936 and 4920, the former with a free fantasy on the St. Louis Blues (with wildly gobbling vocal work) and a catchy Gotta Good Reason Now; the latter by two invigorating pieces by Carmichael: High and Dry and Barbaric. Both are high speed dances, but Barbaric is particularly interesting for the ingenuity with which its rhythms and the changes of pace are handled. Less striking is Bennie Goodman's After Awhile and Muskrat Scramble (Brunswick 4968). There are no hot jazz discs from Columbia this month.

RUFUS



FOREIGN

CHRISTMAS SPECIALS: A number of special seasonal releases are reviewed elsewhere in this issue, and several foreign listings are included among them. Unmentioned Victor releases include: Cornelius' Wise Men and Luther's 21st Chorale, sung in Finnish by *Oliva Soini*, baritone (V-4094). Weihnachtsglocken and Stillen Nacht sung in German by the *Arion Männerchor* (V-6092). Vom Himmel Hoch and Lobt played by a *Brass Choir* (V-6093). Christmas hymns by the *Stockholms Madrigalsallskap* (V-24046), and by a church choir with organ orchestra and bells on V-20032-3.

EUROPEAN DANCE MUSIC: The *Saxophon Orchester Dobbri* plays spirited versions of the popular German hits, Oh Donna Clara coupled with Dajos Bela's Ich hab' ein kleine braune Mandolin on Columbia G-5202-F; and the former orchestra is heard again, less effectively, in Zwei rote Lippen and Mondnacht auf der Donau (Columbia G-5200-F). Dajos Bela plays a smooth Deinen Augen sind so tief wie die Wolga on one side of G-5198-F to the *Odeon Tanz-Orchestra's* energetic Auf deinen Lippen liegt mein; and—in the Swedish list—Bela returns in Stockholm, Min Barndoms Stad! (G-26131-F).

From Germany comes a twelve-inch recording of Morena's Old-Timers' Favorites—a potpourri played with artless spirit and zest by *Ferdy Kauffman's Orchestra* (Victor V-50027), while *Mark Weber's* band no less internationally minded than Dajos Bela's—goes Spanish in bland versions of A Media Noche—tango, and a Spanish version of I'll Still Go On Wanting You (Victor V-46998).

CUBAN: Brunswick lists four recordings by the *Cuarteto Modelo*, *Trio Habana*, *Sexteto Munamar* and *Septeto Nacional*. There is a special Victor list of six numbers of Sons and Danzonetes now made available from the export catalogue (November) and eight new releases for October, featuring the *Trio Matamoros*, *Orquesta Romeu*, *Margarita Cueto*, etc. The Cueto disc (46951) is particularly tuneful and well sung.

GERMAN. Hits from "Das blaue Engel" were reviewed among the popular discs, the Dajos Bela Christmas disc under "Light Orchestral," and the *Parlophon Choir's* Martha selection under "Operatic." In addition there are the usual popular peasant band and vocal numbers in the long Columbia and Victor lists, among which special mention goes to the military marches by the *Beka Blas-orchestra* on Columbia G-55223-F, and the smooth singing of O Jugend, du bist so schön by *Marcel Wittrisch* on Victor V-6081.

HEBREW-JEWISH. The outstanding release is *Isa Kremer's* folksong coupling on Columbia 8215-F, Geh ich mir Shpatziren and A Maiseh, dine in characteristically fine fashion by this admirable singer who has been too long absent from discs. The Victor star is Cantor *Josef Rosenblatt*, who sings Kol Nidrei and Eili Eili to organ accompaniments on 9792. The passages in falsetto are especially noteworthy.

JAPANESE. Columbia issues a long special release by native artists, 41000-F to 41051-F. See leaflet describing the release in full.

HUNGARIAN. Best are the dance medleys by *Dajos Kiss* and his gypsy orchestra on Columbia G-10239-F, and the popular songs by *Jozef Cselany* on Victor V-11050.

IRISH. From the long Columbia lists I might select for special mention the jigs—Money Musk, Little Brown Jug, etc., etc., by *James Morrison* and his orchestra (33427-F), For the Green and Ireland Mother Ireland sung by *Seamus O'Doherty* (33429-F), and the accordion solos by *Peter Conlon* (33435-F). The other Columbia stars—*Michael Ahern*, *Four Provinces Orchestra*, *Shaun O'Nolan*, etc., are of course liberally represented.

ITALIAN. Extensive lists are sponsored by Brunswick, Columbia, and Victor. The Brunswick features are the accordion duets by *De Michel* and *Barsi* on 58143 and the dances by *I Veneziani* on 58247-8. Columbia: La Favorita and Cavalleria Rusticana selections by the *Banda Gallos* (14612-F) and Abruzzese songs by *P. Sciascia* and company (14597-F). Victor: The *Zenatello-Gay* record reviewed elsewhere under "operatic," *Daniele Serra's* Italian emotional versions of Chiquita and Serenata Andalus (V-12152), and excerpts from "I Merietti di Burano" by *Ines Lidelba* and *Renato Trucchi* (V-12145, to be reviewed next month).

New European Releases

Orchestral

Elgar: 'Cello Concerto, W. H. Squire with Halle orch.
Brahms: Academic Festival overture and 3rd mvt. 1st symphony, Mengelberg—Concertgebouw orch.
Strauss: Rosenkavalier Waltzes, Walter—Berlin Philharmonic.
Holbrooke: Bronwen overt., Claud Powell—Symphony orch. (English Columbia)

Moussorgsky: Khovantchina Persian Dances, Coates—L.S.O.
Glazounow: Seasons Bacchanale and Ballabile from Les Ruses d'Amour, Barbirolli—Royal Opera orch.
Sullivan: In Memoriam overt., Sargent—New S. O. (H.M.V.)

Strauss: Roses from the South and Tales from the Vienna Woods; Elgar Pomp and Circumstance; Prelude Act 3 Lohengrin, etc., Paul Kerby—Vienna Symphony.
Grainger: Mock Morris and McEwen: Jocund Dance, Kreshover—Philharmonic Chamber orch. (Edison Bell Electron)

Mendelssohn: Fingals Cave overt., Rosenstock—Berlin S. O. orch.
Strauss: Don Juan, Klemperer—Berlin S. O. O. (Parlophone)

Schmitt: Salome, Schmitt—Straram orch.
Poulenc: Aubade, Poulenc (piano) with Straram orch.
Strawinski: Capriccio, Strawinski (piano) with Straram orch. under Ansermet. (French Columbia)

Sibelius: En Saga, Goossens—New Symphony.
Beethoven: Fidelio overt., Schmalstich—Berlin S. O. orch.
Beethoven: Fifth Symphony, Schalk—Vienna Philharmonic. (European H.M.V.)

Liadow: Russian Folk Songs, Inghelbrecht—Pasdeloup orch.
Busser: Ronde des Saisons, Busser—Grand Orch.
Saint-Saëns: Rouet d'Omphale, Rabaud—Grand orch. (Pathé-Art)

Charpentier: Couronnement de la Muse du Peuple, Charpentier—Grand Odeon orch. with chorus.
Pierné: Cydalise or Le Chevre-Pied Ballet, Pierne—Colonne orch. (French Odeon)

Saint-Saëns: Rouet d'Omphale, Wolff—Lamoureux orch.
Chabrier: Scherzo Waltz, and Rachmaninoff: Prelude, Wolff—Lamoureux orch. (Polydor)

Smetana: Moldau, Zemlinsky—Berlin S. O. O. (Ultrapphon)

Chamber Music

Mozart: Quintet in G minor (strings), Lener Quartet with L. d'Oliveira, viola (English Columbia).
Mozart: Clarinet Quintet, Wendling Quartet with Prof. Dreisbach (Polydor).

Piano

Brahms: Edward Ballade and B flat Intermezzo, Harriet Cohen (Eng. Columbia)
Beethoven: "Moonlight" Sonata, Szreter (Parlophone).
Chopin: Ballade G minor, Brailowsky (Polydor).
Ravel: Miroirs No. 4, Zurfuh-Tenroc (French H.M.V.).
Williams: Milongas, Mme. Grovlez (Pathé-Art).

Violin

Nin: Catalana and Murcienne, and Ravel: Pavane, Asselin (French H.M.V.).
De Falla: Sept Chansons, Zighera (Decca).
Weber: Larghetto, and Tartini-Kreisler: Cadence pour "Le Trille du Diable," Quiroga (Pathé-Art).

Violoncello

Vivaldi: Concerto D major, Op. 3, No. 9, Marechal (French Columbia).
Bloch: Prayer, and Schumann: Evensong, Piatigorsky (Parlophone).
Haydn: Concerto in D—Adagio, Bottermund (Polydor).
Ravel: Berceuse, and Dussek: Menuet, Darrieux (French Odeon).

Organ

Bossi: Concerto for organ, Kurt Grosse with orch. conducted by Gurlitt (Polydor).
Bach: All Glory Laud and Honor, and Reger; Sleepers Wake (chorale preludes) Dr. Bullock.
Bach: Toccata D minor and chorale prelude—In Thee is Joy, Dupre.
Mendelssohn: Sonata No. 4—Allegro and Adagio, Dupre. (H.M.V.)

De Severac: Mimi se deguis en marquise, Valse Romantique, Toto deguise en suisse, Leo Stin (Polydor).

Castanets

Turina: Tango Andalou and Andalouse sentimental, La Argentina (French Odeon).

Operatic

Bartered Bride—Weiss ich doch eine, Bohnen and Schmidt (Ultrapphon).
Tannhauser: Blich ich umher, and Meistersinger—Jerum! Jerum! Schorr.
Land of Laughter—arias, Wittrisch.
Faust—Vous qui faites l'endormie and Le Veau d'Or, Chaliapin. (H.M.V.)

Siegfried—Forging Song, and Gotterdammerung—Siegfrieds Tod, Rousseliere.
Turandot—Non piangere Liu, and Nessun dorma!, Piccaver.
Tiefland and Cavalleria Rusticana arias, Theo. Scheidl. (Polydor)

Siegfried—Ewig war ich, Nanny Larsen-Todsen.
Tristan—Tatest dus wirklich, Andersen. (Parlophone)

Alceste—Air d'Admete, and Lohengrin—Grail recit., Thill.
Handel: Samson—Honour and Arms, Norman Allin.
Holbrooke: Bronwen—Cradle Song, Doris Van; Bran's Answer, Bards Song, and Taleissin's Song, John Coates.
Rameau: Castor et Pollux, and Lulli: Thesee arias, Jane Laval. (Columbia)

Faust—Garden Duet, Vallin and Villabella.
Magic Flute—Pamina's air, and Faust—Thule Ballade, Ritter-Clampi.
Damnation de Faust, and Bruneau: Attaque du Mouldin arias, Saint-Cricq. (Pathé-Art)

Choral

Bach: St. Matthew Passion—Final Chorus Part 1, Westminster Abbey Choir (H.M.V.).

Songs

De Falla: Sept Chansons, Conchita Supervia.
Eulenberg: Rose Songs, Emmy Bettendorf and Hans Clemens.
Hahn: D'une Prison, and L'Air, Vallin (acc. Hahn). (Parlophone)

Mozart: Veilchen, Mendelssohn: Auf Flügeln, Wolf: Heimweh, Brahms: Schwesterlied, Mysz-Gmeiner.
Caro mio ben and Handel Largo, Schlussus.
Strauss: Traum durch die Dammerung and Frueundliche Vision, Schlussus.
De Severac: Chanson pour le petit cheval and Ma Poupee cherie, Cernay.
Wolf: Firerider, and Stork: Message, Rehkemper. (Polydor)

Schumann: Woman's Life and Love—4 songs, Vallin (Pathé-Art).
Duparc: Manoir de Rosemonde, and Schumann: Noyer, Vanni-Marcoux (H.M.V.).
Pierne: Marionettes, Trois petits chats blancs, Trois petits oiseaux, Jane Laval (French Columbia).
Hahn: Etudes Latines, Vallin (French Odeon).
Bach: St. Matthew Passion—'Twas in the cool of eventide, and Cantata No. 205—How jovial is my laughter, Falkner (H.M.V.).

Current Importations

Franck

The two Franck items of current interest are the *Trio in F sharp minor* recorded by the TRIO DE LA COUR DE BELGIQUE (Belgian Columbia LFX-6-9), and the *Prelude Chorale and Fugue* played by ALFRED CORTOT (H. M. V. DB-1299-1300). One is an early work (published as part of Franck's Opus 1), composed at the very beginning of the composer's lifelong ascent of the delectable mountains. The other marks the achievement of one of the loftiest and most serene peaks. The contrast in content and style is very marked. The trio, notwithstanding its mildly ingenious experimentation with cyclic themes and the dignified yet naive simplicity that is never entirely lacking from Franck's work, bored me a little. I was not in the mood, no doubt, but if the music possessed more character it surely would have commanded its own mood. The material—derived largely from two principal themes—is spun out more than a little methodically by the serious-minded Franck of nineteen, not yet learned in the subordination of his technique to the expression of first-hand feeling. The "Heart of Belgium" Trio (which is led by A. Dubois of the Brussels Conservatory Orchestra (represented on several domestic Columbia solo discs) attacks the work with considerable enthusiasm. One cannot cavil at either performance or recording, and if the work is to be enregistered at all (it is not undeserving by any means), one could not ask for a more capable version. I am sure that it will find a reception from dyed-in-the-wool Franckites, but with the best will in the world I remain anaesthetic to whatever charm it possesses. The piano work, on the other hand, vies with the symphony in my admiration and intense affection. Several years ago I had the privilege of paying tribute to the first recording of this magnificent work—one of the grandest in all keyboard literature, and even Cortot's resilient and incisive performance cannot obliterate in my mind the ineffable tenderness and youthfully heroic reading of Marian Roberts for the Chicago Gramophone Society. Yet the later discs—the noble monument to a genius tragically cut short at the very threshold of a memorable career—have long been unobtainable, and a standard version of the *Prelude Chorale and Fugue* is badly needed. Cortot's is excellent, but there is an idealism and sweet strength in the music that his young pupil caught and which for all his skill he lacks the piercing insight.

Violin Concertos

Several of the most important works for violin and orchestra have lately found discographic release. Elman's version of the Tchaikowsky concerto was discussed in the October issue. The others are Vieuxtemps' fifth concerto, A minor, Op. 37, played by ALFRED DUBOIS with the Brussels Royal Conservatory Orchestra under Defauw (Belgian Columbia LFX-14-16); Paganini's first concerto, E flat, Op. 6, played by LASZO SZENTGYORGYI with the Berlin State Opera Orchestra under Schmalstich (German H. M. V. (EH-418-9—first movement only); and Saint-Saëns' third concerto, B minor, Op. 61, played by MIQUEL CANDELA and the Paris Conservatory Orchestra under Gaubert (French Columbia D-15209-15212). There is also a Bach concerto in E, played by LEON ZIGHERA for Decca, which I have not yet heard.

Like most works written primarily as concertos rather than as music which finds its only logical expression in this particular form, the three works considered here elicit a very varied response from different hearers. Fiddlers and students of the instrument will find all three of absorbing interest; others may decry their musical value. Yet all three possess more than the average show-piece significance. That by Vieuxtemps has been castigated by one disc-critic as "dull and dry . . . not of sustained interest . . . more useful as an exercise for the violinist than anything else." Yet that is pretty harsh treatment. It is external music without any doubt, but it is cleverly enough spun, and Dubois plays it with a great deal of poise and verve to excellent recording. The workmanlike performance at any rate is of sustained interest. The Paganini work, one of eight, is recorded only in part. It is

dazzling enough as far as the solo part goes, and the Hungarian violinist plays it with the proper Gypsy fire and rhapsodic flourish. Only—the Paganini legend has grown so in the imagination that actual musical examples, brilliant as they are, are never diabolical enough. The Saint-Saëns work is the best of his three violin concertos and a standard concert favorite. It is more warmly melodic than most of his works (although the familiar Sargent slickness is inescapable), strongly yet flexibly constructed and played here with remarkable polish and poise by a French wunderkind of fourteen. Like Menuhin, Candela displays unusual breadth and maturity of grasp; the performance stands on its own legs with no critical leniency asked or needed on account of the soloist's youth. The orchestral parts here and in the Vieuxtemps concerto are better played, better matched to the soloists, and better recorded than in the Paganini discs.

The Phonograph's Nestor

The Boston Symphony's opening concert this season was almost entirely a repetition of the orchestra's initial concert fifty years ago, and like the program of a half-century ago conducted by GEORGE HENSCHEL. And as if fifty years of an active musical career were not enough to stagger the imagination, the venerable but far from superannuated composer-conductor-singer rattled off his performances with the spirit if not the care of a mere musical youngster of middle age. One was prepared however for something more than a semi-animate relic of the past century, for the year before the Columbia Company in England had issued an album of German lieder in which Sir George, for all his eighty years, disported himself gaily not only with the vocal part but with the piano accompaniments to boot. Schubert's *Der Leiermann*, *Das Wandern*, *Gruppe aus dem Tartarus*, and *Lachen und Weinen*; Schumann's *Die zwei Grenadiere*, *Ich grolle nicht*, and *Lied eines Schmiedes*; and Loewe's *Heinrich der Fowler* and *Der Erbkönig*—comprise the extensive and taxing program to which Henschel brings not only a great tradition, but an enlivening freshness of insight. The voice that charmed European and American audiences over fifty years ago is roughened by age, but the unwearied mind still directs it with skill, and there is not a little in the songs that Henschel finds that others—exulting in the fluency of their voices at the expense of the song—have passed over. Every thorough going student of lieder and lieder singing will find the set an invaluable document.

Saint-Saëns

The French H. M. V. records (W-1092-5) of Saint-Saëns' third symphony (C minor, Op. 78, for organ and orchestra) are conducted by Coppola, and not by Monteux as announced in the "New European Release" lists last month. Alex Cellier is the organist. I have found concert hall performances of the work so dreary and pretentious that I looked forward with little zest to hearing the records, but the alchemy of super-recording formed a heavy sugar coating for the pill. I heard the set hastily and not in its entirety, but I have seldom been so held by the sheer beauty of the recorded tone qualities. A large orchestra, augmented by piano (four-hands), is called for in the score, and the organ plays a prominent rôle; the music ranges from a plaintive and contemplative calm to an extreme and grandiose emphasis,—altogether a pretty problem for both conductor and recording director. The present solution may have been struck upon at random, and it may not be possible to duplicate the effects in another work, but whatever the secret, these discs are a rare joy to one's ear. There is a glorious amplitude of tone, yet warmly contoured and perfectly poised in the balance between the different choirs and the organ. The connoisseur of fine recording or the admirer of Saint Saëns' music—of which this symphony is one of the most important and characteristic examples—will gloat over this set. The work is certainly sublimated here. I only hope that command of such tonal sorceries may be consistently attained, and that other—and more significant music—may share in such phonographic felicity.

R. D. D.

Bartok

BARTOK, (arr. SZIGETI): *Hungarian Folk Tunes*, played by JOSEPH SZIGETI, with the Composer at the piano. FRENCH COLUMBIA LX-31 (D12). Available through the American importers.

Bela Bartok, the leader of contemporary Hungarian composers, has made a great contribution to music with his collection and arrangement of Hungarian melodies. The present group of seven were arranged for violin by Szigeti who plays the violin part on this record. These tunes, some of them quite brief, are titled (Part 1.) *Parlando, Andante, Allegro*, (Part 2.) *Andante, Allegro, Andante, Vivace*. Traces of Bartok's modern harmony are very apparent, particularly in the *Allegro* on the second side. Szigeti does some neat fiddling although no complex digital display is brought into these arrangements; Bartok acquits himself favorably as accompanist although at times there are slight tendencies on his part to become over-conspicuous. We shall anxiously await a hearing of his solo discs, *Danse Roumaine, Allegro Barbaro* and the *Suite* (Opus 14), to judge his ability as a recording pianist.

On first hearing, the piano seems rather hard in tone but on rehearing, one realizes that this is due both to the type of music and to Bartok's harmony. The disc is a happy addition to the far too meagre recorded list of this talented composer.

BARTOK: *Allegro Barbaro*, and (a) *Bagatelle* Opus 6 No. 2, (b) *Kicsit Azottan*, played by BELA BARTOK. Hungarian H. M. V. AM-2622 (D10).

BARTOK: *Suite* Opus 14 (four parts), played by BELA BARTOK. (Hungarian H. M. V. AN-468 (D12)). Both available through American importers.

The piano discs of Bela Bartok which I mentioned in my review of his *Hungarian Folk Tunes* are now available through the American importers. These well recorded specimens of Bartok's playing, recorded under the Hungarian H. M. V. label, deserve repressing in this country. Bartok has the reputation of being quite an abominable pianist when interpreting the classics, but his playing on these discs is a delight. This is perhaps because of the strict rhythmic quality of the compositions.

The *Allegro Barbaro* is quite an exciting piece, opening with pounding chords and developing through a gradual *crescendo* to a splendid climax and finally dying out in the same opening chords. The Magyar in Bartok compels him to take the piece at breakneck speed and he succeeds admirably in injecting the harshness that is required of such a piece. The *Bagatelle* is brief but interesting. A number of the Opus 6 *Bagatelles* are highly interesting from the harmonic standpoint; for instance, the first of the group is written in two different keys simultaneously. It is regrettable that while making one of this series he could not record one of more striking harmonic treatment.

The *Kicsit Azottan* we are at a loss to identify. It is not listed among his piano works hence we take it to be a very recent composition. The Hungarian words *kicsit azottan*, translated, mean literally "a little wet" or "slightly under the weather." The popular Hungarian phrase *kicsit azottan* might be translated into pure American as meaning "slightly plastered." Since Bartok was in this country not long ago, may we not suppose that this is a subtle jest at our prohibition laws? If this is what he intends, Bartok succeeds admirably, throwing in a tipsy note here and there and portraying the general gait of the devotee of Bacchus with much unevenness of tempo.

The *Suite* Opus 14 is slightly more pretentious than the other works. It is divided into four parts: *Allegretto, Scherzo, Allegro molto*, and *Sostenuto*. The first is very similar to the *Allegro Barbaro* opening with the same type pounding chords and introducing some novel syncopations toward the end. The *Scherzo* is particularly brilliant and played with great gusto. The *Allegro molto* is very swift and stormy and contains some neat digital work which is by no means simple. The final number, the only slow music on either record, is far less interesting than the other pieces, although it does contain some modern sounding chords.

As before stated, the discs are admirable from all standpoints and extremely interesting. They are strongly recommended to all who love modernities and to those who value the authenticity of composer versions. W. H. SELTSAM

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SOME FOREIGN NOVELTIES

The International Records Agency has recently sent me a batch of specimen discs culled from its latest importations of the less well-known foreign recordings. The H. M. V., Columbia, Polydor, Parlophone, and Odeon European releases are familiar to most connoisseurs of imported records, but information on the output of minor companies is less easy to come by. The "IRA" displays commendable ingenuity and resourcefulness in unearthing the cream of this less familiar repertory, which—judging by the present discs at least—contains much that is of unusually novel interest and not a little to be included in the ranks of the most significant additions to recorded musical literature.

Inghelbrecht

I first made the acquaintance of the PATHE-ART series through INGHELBRECHT's gay performance of one of his piquantly orchestrated French folk tunes—*La Nursery*. The records are needle-cut, of course, and in point of view of recording live up to the best modern standards. They are occasionally criticisable on the score of surface noise, but a little experimentation with needles will reduce this to a negligible point. The colorful, quite modernistic labels are quite the most attractive I have yet to come across. The continuation of *La Nursery* series appears on No. X-5500: *Bon Voyage M. Dumollet, Arlequin marie sa fille, Nous n'irons plus au bois, and Sur le pont d'Avignon*. The orchestra is that of the CONCERTS PASDELOUP, eked out in a couple of the pieces by an anonymous and rather retiring chorus. As the pieces played here are those with which I first became familiar with M. Inghelbrecht's work—through the medium of four hand versions—the disc gave me particular pleasure, but the tunes are handled so deftly and scored with such adroit sense of tangful timbres that they should be immediately appealing to almost every musical taste. The recording is strong, perhaps a little coarse, but brings out well the fine tone colors of the Pasdeloup orchestra.

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ARTIPHON KALLIOPE

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Inghelbrecht—who is not to be omitted from any list of the more important recording conductors—is represented again in the *Fête Polonaise* from Chabrier's "Le Roi Malgré Lui" (X-5514, 2 parts), Chabrier's *Habanera* and *Joyeuse Marche* (X-5512), and Debussy's *March Ecossaise* (X-5515, 2 parts). All of these are twelve-inch discs. The Debussy *Marche* is one of his almost unknown orchestral pieces, an early composition dating from 1891, a year before the *Prélude à l'Après-Midi d'un Faune*, with which is somewhat comparable in idiom. The music is a delicately, and rather vague, rather than a highly dynamic impression of a march, and Inghelbrecht plays it with the proper flexibility and sensitivity. The Chabrier pieces also possess considerable historical significance, for their influence upon the contemporary French school, particularly Ravel and Les Six, was almost unbounded. We have already had a good version of the *Marche Joyeuse*, but the *Habanera* is new to records, as is the *Fête Polonaise* (the latter, however, has since been recorded by Pierre Monteux for French H. M. V.). The *Polonaise* and the *marche* exhibit the festive, exuberant, sometimes brutally sportive side of Chabrier; the *Habanera* has no less strongly marked abandonment to a dreamy sentimentality. M. Inghelbrecht adapts his performance to the music's mood—blatant, incisive, pompous in the polonaise and *marche*, languorous in the *Habanera*.

Sauer-Roussel

In the same Pathé-Art series are a piano coupling by EMIL VON SAUER and a song disc by GABRIELLE RITTER-CIAMPI. A note on Professor Sauer will appear in a survey of recorded pianists in the next issue. On the present disc (X-5505) he plays Liszt's *Campanella* and a transcription of the scherzo from Mendelssohn's *Midsummer Night's Dream* music. Here the recording is not as effective and the reproduced piano tone could scarcely be termed at all realistic, but the graceful performance of the Paganini-Liszt bravura piece (it sounds quite lyrical here), and the adroit, nervous reading of the scherzo (a very effective transcription), reveal the unwaned powers of one of the masters of the old school of keyboard giants. Mme. Ritter-Ciampi's performance of the thrice familiar *Arditi Il Bacio* waltz (on one side of X-7195) is pleasant enough, but the disc's value lies in the coupling, Roussel's *Jazz dans la nuit*, sung to the composer's piano accompaniment. The piano comes out much better than in the Sauer record. The song itself has the characteristic Roussellian toughness of fibre. Roussel himself plays the curiously wrought accompaniment with a firm, almost wrenching grasp. A strange sensibility permeates the piece, and the vigorous performance and recording give it a powerful effectiveness. (Mme. Ritter-Ciampi has recently been introduced to American phonophiles through several Brunswick releases; there is a note on her on page 16 of the October 1930 issue of the P. M. R.) The present record is one of her best and a fine example of the music of a notable and strongly individual figure among contemporary composers.

Grosz

Two discs bearing the ULTRAPHON label are the first I have seen from this new German Company. The recording is vigorous and clear, without over resonance (not unlike the best of the Homocord releases), and the selections are appetizingly novel. On A1134 (ten-inch) WILHELM GROSZ—an Austrian doctor of philosophy, pupil of Franz Schrekar, and composer of considerable orchestral and chamber music—plays a *Tango* and *Shimmy* from his second *Tanzsuite*, Op. 20, for piano solo. These are certainly not American jazz, but they are lots of fun, and played with immense gusto and forceful precision by the composer. The tunes are catchy, the harmonization tart, and the construction ingenious and assured. The *Shimmy* is especially jaunty in a hardboiled way. Music unquestionably of and for the age. The piano tone, obviously hard and sure in the performance, fares well in the recording.

Mahler

The other Ultraphon disc is of another period and type of feeling: Mahler's setting of Rückert's *Ich bin der Welt abhanden gekommen*, and the second movement ("Urlicht" aus "Der Knaben Wunderhorn") from Mahler's second symphony, sung by Mme. Charles-Cahier, accompanied by an orchestra from the BERLIN STATE OPERA conducted by SELMAR MEYROWITZ (E-288, 12 inch). The slow movement of the great "Resurrection" symphony, singing of the need of the suffering world and the necessity of light and life from God, contains some of the most moving pages in Mahler's music. The Polydor recording of the *Kindertotenlieder* cycle was the first really adequate representation of Mahler's songs—which perhaps even more than his purely symphonic works reveal his full genius. Mme. Charles-Cahier, who sang in many of the Mahler premières and who is particularly renowned for her interpretations of his vocal works, gives us a recorded performance here that is if anything even superior to the Rehkemper discs, and as understanding and heartfelt a reading as any composer could possibly hope for. (The orchestral parts—for they are more than mere accompaniments—are no less at one with the spirit of the music.) The "Ich bin der Welt abhanden gekommen" (translated in the Philharmonia Edition—Seven Last Songs—as "O garish world, long since thou hast lost me") is also to verses by Rückert, a more personal confession, a shy and intimate affirmation: "Ich leb' in meinem Himmel, in meinem Lieben, in meinem Lied. . . ." It is the very antithesis of a defiant boast of a Nietzsche set to Wagnerian fanfares. There is not even the bright vigor of the *Knabenwunderhorn* series. Specht speaks of knowing "scarcely any other songs of such deep silence (I am nearly tempted to say) as these; they are really turned into mere odor and atmosphere." That Mahler's atmosphere, suffused so delicately by the single mood of poet and composer, is reflected unsmirched in this version is a remarkable tribute to the Ultraphon recording director as well as to the singer and conductor.

Three miscellaneous ten-inch discs complete the IRA batch: the overture to Gounod's *Mireille* played by RUHLMANN'S ORCHESTRA (PATHE X-8620); the Mendelssohn's *Wedding March* and Meyerbeer's *Fackeltanz* No. 1 played by GIORGIO AMATO'S SALON ORCHESTRA (ORCHESTROLA 5081); Two Russian Romances and a Russian folksong in Domra versions played by H. KRAUSER-ROMANOWSKY (ARTIPHON Electro Special 11103-4—one disc). The Gounod overture is done in workmanlike fashion, without possessing great interest either in content or performance. The *Orchestra* coupling is typically serious, matter-of-fact German concert orchestra playing; the disc is unusually long-playing, something on the order of the Broadcast Twelves. Most interesting is the Artiphon disc, for the Domra has not as far as I know been recorded before. It is an old Slavic lute played with a plectrum, the ancestor of the modern balalaika. The selections are *Der Stern des Nordens*, a folk tune of 1839, arranged by Glinka, *Klagend stöhnt der Herbstwind*, and *Leise und Klar*. The first is played with orchestral, the others to piano accompaniment. The pieces are sweetly melancholy, the playing gravely expressive,—a fascinating little record whose charm does not evaporate on repeated playings.

R. D. D.

(Reviews of other imported records appear on page 108).

The Phonophile's Bookshelf

Phono-Technique — Hemardiquer

LE PHONOGRAPHE ET SES MERVEILLEUX PROGRES. By P. Hémardiquer. Preface by M. Louis Lumière. Paris, Masson et Cie. 278 pages, 24 francs. (Foreign orders must be augmented by 15 francs to cover carriage charges.)

Text and hand-books on the phonograph have largely confined themselves to a consideration of its historical aspects. There is considerable literature available on phonographic personalities and recorded music, but technical points are lightly skimmed over or sadly out of date. M. Hémardiquer accordingly confines himself exclusively to a technical and practical study of the phonograph, written with the general public in mind, but particularly for "discophiles" (which, a note explains, is the name now given to users of the phonograph) and owners of radios. The plan of the book is largely laid out on that adopted in the author's works on the radio, whose popularity in France led to the publication of a study of the phonograph.

As the publishers point out, for many years the phonograph has been considered at best a semi-artistic plaything. Its transformation into a true musical instrument has taken place only in the last few years. Manufacturers have guarded their methods and technical secrets so jealously that technicians in the past have been unable to obtain sufficient information to publish independent and authoritative technical studies. Consequently the general public is aware only in a very vague and general way of the full significance of the engineering miracles that have wrought the phonograph's transformation and given rise to the sonal film, or even of the enormous increase in scope of the phonographic industry throughout the world. The triple alliance of phonograph, radio, and sonal film now constitute one of the largest international groups. M. Hémardiquer attempts to chart the developments that have given rise to this gigantic growth, and in fairly limited space and not to technical language succeeds in giving a readable and for the most part quite sound survey. It is unfortunate that the numerous diagrams and illustrations could not have been better reproduced, for even as they are, they constitute a large part of the book's value. Emphasis is given, not unnaturally, to the achievements of early French experimentors, especially Charles Cros, but this is an advantage from the American reader's point of view, as he is likely to be familiar with the ground-work of Edison only.

Indicating the plan of the book in brief, there are main sections devoted to the phonograph's history (the chapter on prophets of the phonograph is of unusual interest) the problems of recording and reproduction—covering the various systems used and their various merits and defects, the manufacture and characteristics of phonograph records, the modern mechanical phonograph, the electrical phonograph and radio-phonograph, the use of the phonograph (with notes on the choice of an instrument and the acoustical conditions under which it should best operate), the applications of the phonograph sonal film (covering a study of the various types and apparatus used in sound movies), and the phonograph of the future.

The earlier parts of the book are the most valuable. In the last section M. Hémardiquer does not seem acquainted with the latest American developments, and gives prominence to such impracticable experiments as the long-since exploded forty-minute record of Edison. The style is straightforward and not too difficult for one but slightly versed in the language. A great deal of interesting material is got within a narrow space, and while as a study it is by no means a definitive one, it does supply badly needed and conveniently arranged information on the history of the phonograph's technical progress.

No doubt the book will be handled by some of the American record and book importers. Those who wish to order it directly should address the publishers, Masson & Cie., 120 Boulevard Saint-Germain, Paris, France.

Phono-Technique — Wilson

MODERN GRAMOPHONES AND ELECTRICAL REPRODUCERS. By P. Wilson and G. W. Webb. London: Cassell & Co. 10s. 5 d.

Almost simultaneously with the publication of M. Hémardiquer's book, Messrs. Wilson and Webb, leading spirits of "The Gramophone's" renewed "Expert Committee" publish a treatise covering the technical aspects of modern phonography and the theory and construction of electrically reproducing instruments. As the readers of Mr. Wilson's articles in "The Gramophone" are well aware, Mr. Wilson is one of the best equipped phono-technicians. Here in convenient form, he and Mr. Webb have summarized much of the material of their monthly studies of phono-technique and new instruments. The book is more technical than "Le Phonographe et ses merveilleux Progrès," but it pierces more deeply and clearly to underlying acoustical and electrical principles. It opens with a simply written yet unusually sound explanation of the phenomena of sound waves and their transmission. Later chapters cover the principles of design of the various parts of a phonography—particularly the horn, a helpful analysis of the old (acoustical) and new (electrical) methods of recording, and practical information to phonograph owners on correcting defects in their instruments and using them to the best advantage. There are twelve half-tone plates and many illustrations throughout the text.

American phonophiles as a rule are exceedingly vaguely informed about acoustics, the technical aspects of their instruments, the points of weakness in present reproducing systems, and the direction in which further progress must be made. A little time and thought spent on Messrs. Wilson and Webb's treatise will give them a sound theoretical grounding in their art, and a new understanding of modern phonographs and their most efficient use.

Victor Educational Catalogue

EDUCATIONAL CATALOGUE and Graded List of Victor Records for Home, School, and College. Camden, N. J. RCA Victor Company, Inc., Thirteenth revised edition, 1930. 277 pp. (Copies may be obtained without cost from Victor dealers.)

Recent releases in the educational and masterpiece lists have given added bulk to the admirably classified catalogue issued by the Victor educational department, under the supervision of Mrs. Frances E. Clark. Outside the schools there seems to be a misconception concerning the full significance of this catalogue, which is by no means limited to school purposes or children's records only. As the title page states, these records are selected from the general catalogue because of cultural and educational value, or especially made for some defined educational purpose. The booklet is indispensable to every serious phonophile, for it is all that a model record catalogue should be, providing not only graded lists of discs for music study, special lists for music appreciation and the exemplification of all the musical forms, but also convenient tables for the correlation of music with other subjects (history, geography, physical education, ballet, etc.), a section of succinct "informational notes" on the selections recorded, and a list of selections classified by composers. Mrs. Clark's introduction has been augmented by a page on the correlation of radio with music appreciation work in the schools. One of the most helpful features of the book is the chronological table of parallel music, literature, art, and world events, that gives at a glance not only a list of records illustrating the music of any particular period or composer, but also a contemporary world figure or event. We see, for instance, under Rameau two or three recorded pieces, and that the span of Rameau's life (1683-1764) corresponded roughly with those of Stradivarius (1644-1737) and Dryden (1631-1700), and included the Hungarian Revolution of 1705.

It is a pleasure to watch this catalogue grow in scope and value with every revision. Those who are already familiar with it will need no reminder to procure this latest edition; others should lose no time making its acquaintance.

Mohler Series Handbook

GENERAL AIMS AND PHASES OF MUSIC AND UNDERSTANDING (with record analyses). To accompany the Victor Louis Mohler Series. Prepared by Gordon Bailey. Camden, N. J.: Educational Division, RCA Victor Company. 16 pp.

One of the features of the Victor Educational Department's catalogue is a series of some twenty records, the material for which was compiled by the late Louis Mohler incorporating his ideas of teaching the "fundamentals of music education from an appreciative basis." The work of directing these recordings was begun by Mr. Mohler personally, and carried on after his death by his protegee, Gordon Bailey, and his collaborator, Professor Dykema. Up to the present no handbook on the records themselves has been available, but now Mr. Bailey has prepared a detailed study of each record in the Mohler series, together with general notes on the procedure of using the discs in educational work. The booklet is written in syllabus form with copious outline notes on the form and instrumentation of the various selections, references to the Mohler textbook, etc. Users of the records either for class or home appreciation work will find the handbook of very pertinent value. F. F.



IMPORTED RECORD REVIEWS

(Continued from Page 106)

Strawinski

STRAWINSKI: *Three Pieces for String Quartet*, played by the KRETTLY QUARTET. FRENCH COLUMBIA D-15182 (D12). Available through the American importers.

Since the old acoustical days when Strawinski's *Concertino* was recorded by the Polydor Company (66201), Strawinski "fans" have anxiously awaited the electrical recording of one of his compositions for strings. At last it has come in a recording of his *Three Pieces* played by the Krettly Quartet and recorded by French Columbia. Like the other French Columbia Strawinski recordings, this one will eventually be released in this country.

These pieces, composed in 1914 and dedicated to Ernest Ansermet, have a great similarity—tonally and structurally—to the *Concertino* though probably less complicated rhythmically. All three pieces involve quite constant changes in tempo but there are fewer uneven measures than in *Concertino*. With score in hand all of them are quite easy—and very interesting—to follow rhythmically. The first is short and, as a whole, only mildly interesting; the second is a veritable tonal revelation; the third, like a mournful dirge, is a striking antithesis to the usual type of brilliant ending.

Among Strawinski's novel tonal inventions, the biting pizzicati notes in this composition stand out as most arresting. At one point in the second piece he gives the score directions (14th measure, page 5 of Edition Russe De Musique score) asking the players of the second violin and viola to hold their instruments the other way up, "like a violoncello," to obtain "the equivalent of a reversed arpeggio"!

The recording is excellent, being very clean-cut. The Krettly group gives an entirely capable rendition. We can find no fault with their work unless it be too great perfection.

That such music will find opponents we are fully aware. Back in 1923, George Dyson, in his *The New Music*, said of these compositions:

"Now if this type of passage (the second piece) has any proper place in the art of the string quartet, then the end is near. It is not here a question of a new idiom, or of an unfamiliar arrangement or concentration of ideas. There are no ideas, musically speaking. It is neither melody, nor rhythm, nor part-writing, nor harmony. It is just so much noise."

Exactly the same type of unthoughtful criticism that was hurled at Wagner after the *Tristan* premier! Critics would do well to consult the master concerning his conception before calling his creation noise. Abstract music like these *Three Pieces* requires no "idea." The same applies to melody.

As far as harmony and rhythm are concerned, it is one of the most interesting contributions to music that we have had the privilege of hearing. Strawinski here reveals himself as nothing less than a tonal Matisse. Still, in spite of the interest this excellent disc will arouse, there will remain many pessimistic die-hards who will liken Strawinski's devilishly mischievous pizzicati to a fusillade of "little red schoolhouse" putty-balls.

Glinka

GLINKA: *Kamarinskaya*, played by the LONDON SYMPHONY ORCHESTRA, conducted by ALBERT COATES. H. M. V. D-1856 (D12). Available through the American importers.

Glinka, composing *Kamarinskaya* in 1848, little realized the significance of this orchestral treatment of a wedding song and dance. It is said that by mere chance he heard a wedding song and dance tune simultaneously while attending a village wedding feast. It gave him the idea for this orchestral fantasia. "How astonishingly original," wrote Tchaikowsky, "... without intending to compose anything beyond a simple humorous trifle, he has left us a little masterpiece every bar of which is the outcome of enormous creative power. Half a century has passed since then, and many Russian symphonic works have been composed. ... The germ of all this lies in *Kamarinskaya*, as the oak-tree lies in the acorn. For long years to come Russian composers will drink at this source. ... " When listening to this record one must agree with Tchaikowsky, for Glinka handles his contrapuntally arranged themes in a very facile manner indeed.

One would meet difficulties in trying to name a conductor who has better recording ability and flair for interpreting the national spirit than Coates. He has a thorough understanding of Russian music; he fits into the Russian role probably better than the Wagnerian. His record of the *Gottterdammerung* funeral music was fine; we do not hesitate to classify this disc in the same first rank. (But why the wrong spelling of *Kamarinskaya* on the label as *Komarinskaya*? The "o" is obviously incorrect.) The interpretation is excellent, the recording at all times, brilliant and clear; the national spirit is so breathless that one whose blood tingles to Muscovite dance rhythms will find himself far from impassive when playing this record. A superb record is this, and one that warrants repressing in this country. W. H. S.

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Brunswick



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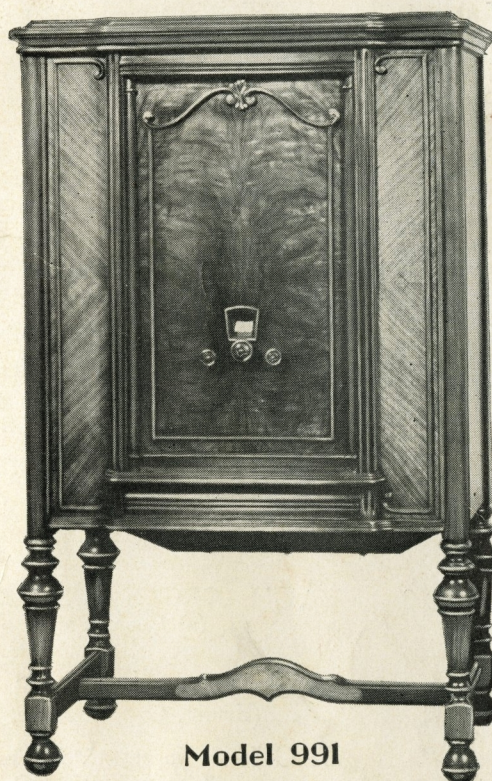
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